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Making a scene

**Landscape Photographer
of the Year 2017:** the stories
behind the winning images

Lightroom's new features

Our guided tour of **what's
new** in the **latest update**

Life of Brian

Brian Griffin reflects
on a career shooting
classic **album covers**

EXCLUSIVE

Nice Zeiss, baby

First UK review of the new
Zeiss Milvus 25mm f/1.4
for full-frame DSLRs



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7days

A week in photography



It is hard to think of a more popular genre than landscapes. Many of us will faithfully trudge field, moor and beach with our camera on any given weekend.

So it's always fascinating to see the results of the well-respected Landscape Photographer of the Year competition. I am privileged to be a judge, and the final-round images this year were very impressive – and a reminder that there is more

to landscape photography than sunrises, wet foreground boulders and milky water. Turn to page 14 for a visual feast, and some insightful tips from the winners. Another highlight is our exclusive review of the new Zeiss Milvus Distagon lens – if Santa is an AP reader, I'd love to see one turn up on Christmas morning. Don't miss the chance to win a Billingham bag in our Xmas cover competition too!

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© CRAIG HARVEY

Autumnal Light by Craig Harvey

Nikon D500, Nikkor 16-80mm f/2.8-4, 1/100 sec at f/8, ISO 100

This beautiful autumnal image was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Craig Harvey. He tells us, 'I stopped off at Wareham Forest [in Dorset] on my way home from a sunrise shoot. Photographing woodland isn't something I've done much of and

my plan was to capture some "detail" shots. However, I couldn't resist this! I was immediately drawn to the four trees in the centre and the way the light fell on them. There was a very light mist which helped to accentuate the rays of light filtering into the forest, creating a strong contrast between light and shadow.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

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NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



© JUSTIN GILLMAN/WILDLIFE PHOTOGRAPHER OF THE YEAR

Wildlife Photographer of the Year in Bristol

For the first time the exhibition of the Wildlife Photographer of the Year is on display simultaneously in Bristol and London. The 2017 exhibition will run at Bristol's M Shed until April next year, and contains more than 100 images. Entry costs £6. Wildlife Photographer of the Year is developed and produced by the Natural History Museum, London.

Leica revives the Thambar lens

Leica is to bring back its classic Thambar lens with the launch of its new Thambar-M 90 f/2.2. Originally released in 1935, the new Thambar inherits much of the optical design from its ancestor. Characterised by a 'soft' look as a result of deliberately under-correcting spherical aberration, the lens will cost £5,095.



Special edition Lomography Diana F+

A special edition of the Diana F+ camera has been released to celebrate a decade since Lomography first re-imagined the 1960s classic Diana F. The special edition comes with two shutter speeds, a shutter lock and a tripod thread. It can be used with interchangeable lenses, flashes and attachable instant or 35mm film backs.



DxO seeks out Android users

DxO has developed a version of its DxO One camera for Android users. The original camera worked with iPhones via the lightning connector, but the new version will use USB-C, to bring compatibility to a swathe of new smartphones. It will be offered via an 'Early Access' program that is open to all.

Lee debuts reverse ND filters

Lee has brought out a new set of Reverse ND filters useful for shooting at sunset or sunrise, when the sun is over the horizon. The company says that a pleasing result is achieved via a smooth and gradual transition between the dyed and clear areas of the frame. Prices start from £81.80 (excluding VAT).



© ALEX TELERADUP PHOTOGRAPHY AWARDS 2017

BIG picture

Winning images as voted for by The Association of Photographers

In October, one of the most coveted prizes in commercial photography was announced. Each year The Association of Photographers Awards sees more than 3,500 entries, with just 400 making it on to a shortlist from which the winners across several categories are selected. The awards are open to both



AOP members and the general public, depending on the category. This image (above) was taken by Alex Telfer for Lurpak, and was part of the winning series for the Commissioned Advertising category. For more winners' images, head to the website at www.the-aop.org.

Words & numbers

'There are no rules for good photographs, there are only good photographs.'

Ansel Adams US photographer 1902-1984

14,220


Number of pictures uploaded to the Project Apollo Archive Collection on Flickr since 2015.

SOURCE: WWW.FLICKR.COM/PHOTOS/PROJECTAPOLLO/ARCHIVE

The new Lightroom is cloud-based, meaning you can edit images across a variety of devices



Adobe introduces new Lightroom CC

 ADOBE'S popular image-editing software Lightroom has been revamped, with a major focus on cloud connectivity. Although Photoshop is the flagship software for manipulating photos, many photographers actually prefer to use Lightroom.

The new Lightroom CC is an all-cloud version and features a streamlined user interface, with the ability to edit full-resolution images across mobile, desktop and the web. Any edits made on one device are then synchronised elsewhere.

The existing Lightroom CC software has been renamed Lightroom Classic CC.

For more information on the new features, see James Paterson's *Lightroom tips* on page 32 of this issue.

There have also been some updates made to Photoshop CC. It now offers expanded photography support, an enhanced overall performance and a range of other new tools and features.

One such tool is a new Curvature Pen Tool, which

was previewed a few weeks ago. The new tool allows you to create curved paths quickly and precisely, which is handy for cutting out objects. There have also been some improvements made to Brushes, including a reworking of how brushes are organised.

For those using 360-degree cameras, you can now open, edit and export their files in Photoshop, while there's now compatibility with the new High Efficiency Image File (HEIF) image format introduced by Apple with the iOS 11 and the latest iPhones.

A new Learn Panel has also been

included to help beginners get to grips with how various functions work, while other improvements include Adobe Stock integration, a new Quick Share menu, and easier access to photos in Lightroom.

As part of the release, Adobe is integrating artificial intelligence (AI) across all of its apps. Called Sensei, the AI is able to apply searchable keywords automatically to objects in your photographs – making it easy to search and organise your images.

A subscription to Creative Cloud costs from £9.99 a month for Lightroom CC including 1TB of cloud storage.

Alternatively, a Photography Subscription to include both Lightroom and Photoshop costs £9.99 a month with 20GB storage, or £19.99 a month with 1TB storage. Both are available to download now.

Adobe is introducing the use of artificial intelligence to its search tools



Leica co-engineered smartphone

 HUAWEI has announced the Mate 10 and Mate 10 Pro smartphones, which feature dual-cameras that have been co-engineered with Leica.

The two sensors – one 12-million-pixel RGB, and one 20-million-pixel monochrome – combine with lenses with a maximum aperture of f/1.6, the world's widest available on a smartphone.

Other interesting features include Optical Image Stabilisation, and a digital zoom function. The Mate 10 features a 5.9in screen, while the Mate 10 Pro is fractionally larger at 6in.

An onboard artificial-intelligence chip also facilitates scene and object recognition, as well as powering a bokeh effect. Prices start from £699.



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Chris Cheesman's partner Grazia Biancotti (left) and brother Nick Cheesman (right) presented Ella with her award

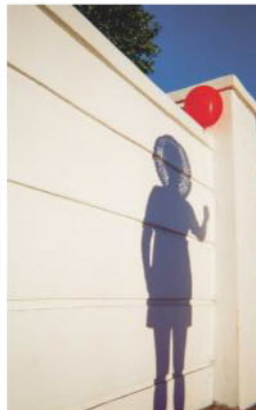
Chris Cheesman honoured with new award

FORMER AP News Editor Chris Cheesman was honoured at the launch of the Café Art MyLondon calendar last week with the presentation of an award dedicated to his memory. Chris, who passed away last October, was a big supporter of the Café Art charity and a judge in their annual MyLondon photography contest, which raises money for people affected by homelessness.

All the participants were given disposable cameras donated by Fujifilm at an event in June and awards were given for the best images, which are then

printed in the calendar. The new award was given for the most creative image submitted. The winner was London-based artist Ella Sullivan for a striking image of her daughter's shadow.

'I had a shadow picture in my head and I went out for a walk on a Sunday afternoon with my daughter looking for a suitable picture,' Ella told AP at the awards ceremony in Spitalfields Market. 'It was late in the afternoon and the sun was going down so I was chasing the light, trying to find a suitable wall. Luckily we came across this one. I found a red balloon in my bag and



Ella Sullivan's winning image of her daughter's shadow

blew it up, then placed it on the wall, and my daughter posed to make it look like the shadow was holding it.'

Visit cafeart.org.uk for more information or to buy a calendar.

Zeiss high-speed 25mm Milvus lens

ZEISS has added a 25mm f/1.4 lens to its range of Milvus optics. Now boasting 11 different optics for Canon and Nikon full-frame DSLRs, Milvus lenses are characterised by superior optical design for ultimate sharpness.

The Zeiss Milvus Distagon T* 25mm f/1.4 includes 15 elements in 13 groups, making it a much more complex design than its nearest Canon and Nikon equivalents. The Distagon name denotes that it has an array of special elements and glass types to keep aberrations in check. The lens is also treated with Zeiss's T* coating to minimise flare and ghosting.

Boasting a maximum aperture of f/1.4, the lens is ideal for shooting in low light.

Like other Milvus lenses, it is manual focus only and also features a weather-sealed construction.

The lens will be available from December priced £1,999. Turn to page 43 to read our exclusive full review.



Zeiss's new Milvus 25mm wideangle prime

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For the latest news visit www.amateurphotographer.co.uk

Be a Christmas cover star



Would you like to see one of your images in print, on the cover of the world's number one weekly photography magazine? If so, read on...

THE HOLIDAY season is almost upon us, which means it's time for Stir-up Sunday, sentimental TV adverts, and the *Amateur Photographer* Christmas cover competition. This year we have teamed up with Photocrowd, Billingham and PermaJet to offer you global exposure, and some great prizes to boot.

The prizes

The expert's winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special (23–30 December). They will also receive a Billingham Hadley Pro bag

worth £200, courtesy of Billingham (www.billingham.co.uk) and an A3 print of the finished design courtesy of PermaJet (www.permajet.com). There will be a second winner (chosen by a public vote on Photocrowd (www.photocrowd.com), who will receive £100 and an A3 print of their image. If the standard of entries is high enough a selection will appear inside a future issue of AP. For full terms and conditions visit www.amateurphotographer.co.uk.

The closing date for entries is midnight on 26 November 2017

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna etc. If you think you have something suitable on file, great, if not have a go at shooting something for the competition. To enter, upload your image(s) to the Photocrowd website via the following link: bit.ly/apxmascover

Tips for cover success

Don't crop in too tightly. Leave space for the magazine 'furniture' – masthead, cover lines and graphic devices. Busy images with lots of detail are generally unsuitable as they make superimposed text tricky to read.

Shoot portrait-format pictures. While it's not unheard of for us to use a section of a landscape-format shot, your chances are improved by shooting in the upright format.

Make eye contact. If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

Provide plenty of options. Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options of where to put the cover lines.



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Viewpoint David Healey

Without light we could take no images; yet, handled incorrectly, light can just as easily destroy photographs as well as create them

Over the past six weeks I have introduced many students to the photographic darkroom. Most are unfamiliar with the idea of working in total darkness to load film, and under safe lighting when printing ('Is that the red light you see on films, sir?').

At the other school, I am helping the art department reopen a darkroom that has not been used for several years, so have checked its blackout blinds for the tiniest holes, as the light they admit will degrade or destroy an unprocessed film's precious store of images. Even if you refrigerate or freeze film, background radiation will cause base fog.

Digital photographers may think they are immune from the destructive qualities of light. However, watch an inkjet print fade in sunlight over time. And we have all seen proudly displayed prints of sunsets on walls or in print competitions whose highlights contain no detail. The brain will fill in missing details in shadow areas (which is why unobtrusive use of HDR visually grates, as we expect shadows to be truly dark) but is simply distracted by blown highlights. Exposure errors affect tonal and hue range effortlessly.

Film can be deeply unforgiving. As with image-editing software, you can

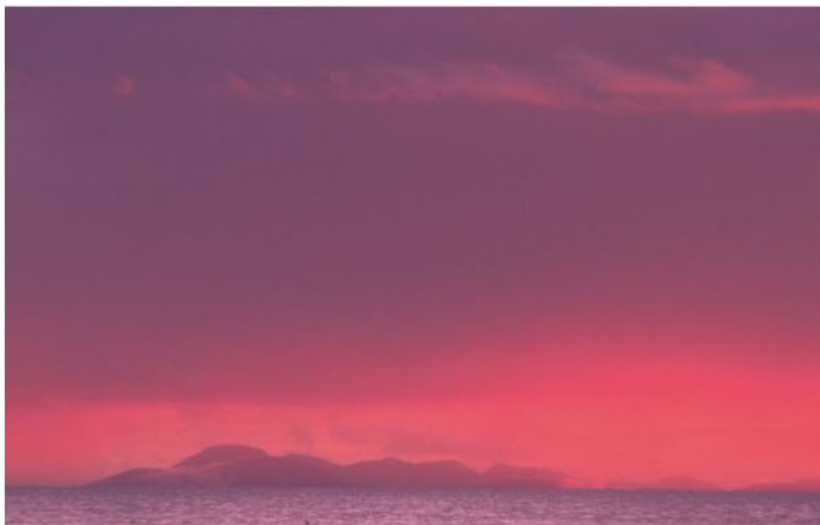
compensate for minor exposure errors on the negative, and dodge and burn (selectively print different areas of the image at a density other than that recorded) but rescuing that which is destined to fail because the exposure at the time of taking was wildly incorrect is a thankless, even impossible, task.

Technology cannot save us from everything. Images can be ruined by light and our failure to handle it correctly. To admit just enough of it – that is the key.

Aspiring photographers have to learn to 'read' light; to appreciate and evaluate its qualities, and know how to measure, assess and use it. We transform the record shot into a photo that arrests the viewer if the lighting brings out some normally unseen quality in the subject.

American professional photographer and lecturer Abelardo Morell argues that film teaches you that light is both your enemy and your friend – an essential lesson for any photographer to learn. See Morrell's current work at www.abelardomorell.net/project/camera-obscura.

David Healey ARPS tutors photography at King Edward VI Aston and Handsworth schools; and is chairman of the RPS's analogue special interest group.



When light is your friend: unusual lighting transforms this view of the island of Lewis and Harris seen across the Minch from Achmelvich in Scotland. Taken on Fujichrome reversal film

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 7 November



In all weathers

Don't let rain, mist and snow put you off. Get great shots in less-than-perfect conditions



Building the Sony Alpha 9
Andy Westlake takes a tour of Sony's operations in Japan and Thailand

APOY Round 6 results
The winning images from the 'Creative Eye' round of AP's competition

Mirrorless round-up
Our experts pick the top mirrorless cameras around, whatever your budget

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LETTER OF THE WEEK

An old buffer writes...

Regarding your previous correspondence 'Looking forward...' (Inbox, 21 October) there are still a great number of us 'old buffers' about who enjoy nothing more than lugging our conventional cameras around the towns and countryside in search of that great image. As for giving up the printed magazine – not likely! You can't beat getting comfy in that favourite armchair with a cuppa and the next edition of AP, and with no fear of that 'battery-low' warning ruining your day. Thumbs up to all eccentrics and nostalgics!

Sue Baker, Hampshire

Well said, Sue. We are confident that our print, website and social media pages can happily co-exist for many years to come – **Nigel Atherton, editor**

Win! SAMSUNG

The EVO + microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Go(Pro) take a hike

What has a GoPro Hero6 (News 14 October) to do with photography? It's a self-security camera and nothing else. If you find you are short of items to advertise, how about sticking to your magazine title?

Bob Cooper, Kent

That must be news to the many professional photographers who also use GoPros on the side, such as wedding photographer Tom Harmon, for example. He put a GoPro on top of his main camera to capture the day in real time from his camera's point of view – see the video at bit.ly/goprowedding. The Hero isn't attempting to take on SLRs or mirrorless cameras for stills, but

many photographers find it a useful and fun extra, hence our story. And why would you only use a Hero for 'self security' when you can get a dash-cam from Amazon for a lot less money? – **Geoff Harris, deputy editor**



The GoPro Hero6 – is it only useful as a self-security camera?



Reader Ian Clark made the switch to the mirrorless Sony Alpha 7 II and wonders about the dust on its sensor

Sensory perplexion

I recently made a complete switch from a traditional DSLR kit (in my case it was a Canon EOS 5D Mark II) to a Sony mirrorless (an Alpha 7 II). I really like the fact that I can carry a body as well as two or three lenses around, and not end up with an aching shoulder.

However, there is one aspect of mirrorless that I never saw mentioned in any reviews, namely the increased risk of dust on the sensor. Perhaps reviewers at the point of release don't have long enough with the camera to discover such problems?

Not having the additional level of protection of a mirror, the Sony's sensor seems to attract a much higher level of dust than I ever saw with my Canon. I used to give my Canon's sensor a blow with a rocket blower about every six months, but now I'm cleaning my Sony's sensor almost weekly, using a blower and an Eyelead gel stick, and every few months with a swab kit. All of this works and the sensor remains clear but I would be interested to know if I'm alone with this problem.

Is this worth a brief investigation? It would be interesting to know if some mirrorless cameras perform better in this regard than others. **Ian Clark, Dorset**

In my experience this isn't a problem with mirrorless cameras in general, so can't be blamed on the always-open shutter. However, it is a very real problem with Sony's full-frame mirrorless models. The good news is that Sony is well aware of this issue and is working on a solution for future cameras. In the meantime there's not much you can do I'm afraid, other than carry a rocket blower and sensor cleaning kit everywhere you go – **Andy Westlake, technical editor**

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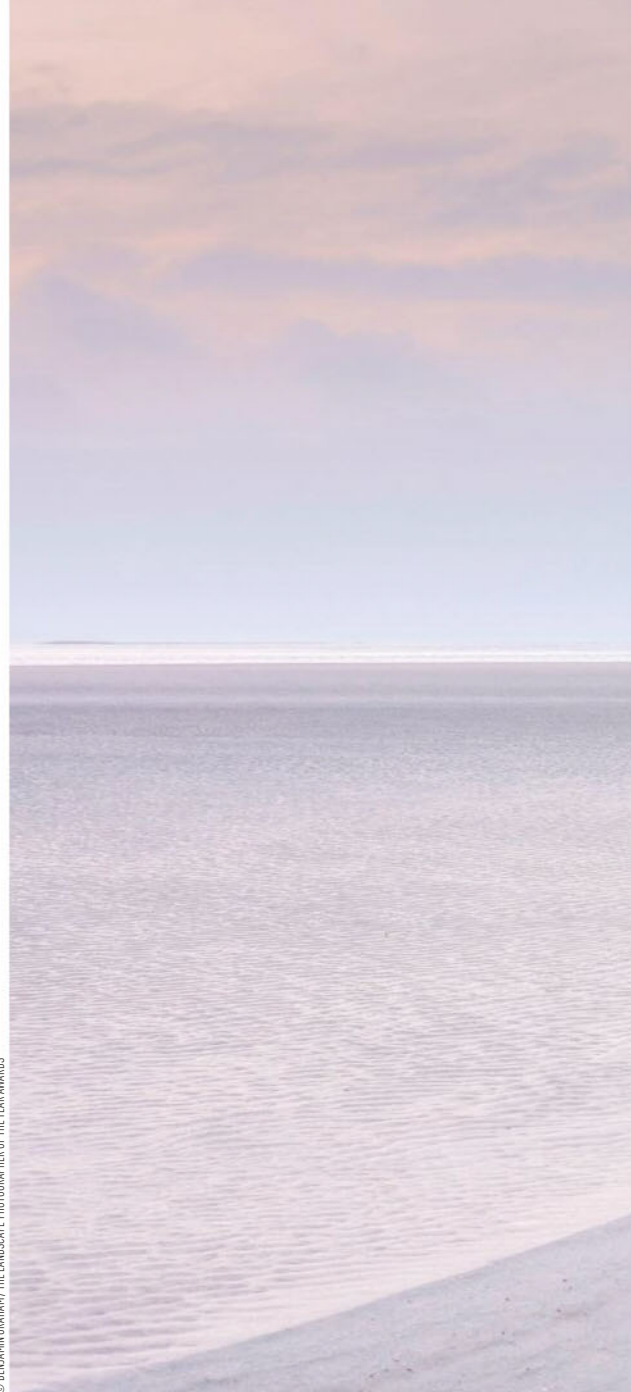
Winning views

Producing a prize-winning picture takes patience, pre-visualisation and perseverance, as this year's winning entries to **The Landscape Photographer of the Year** competition reveal

A quiet, contemplative shot of the dunes at West Wittering in West Sussex has taken the top spot in Landscape Photographer of the Year 2017. Founded by Charlie Waite in 2006, the competition attracts thousands of entries from resident Brits and visitors alike, leading to a wonderful selection across four main categories: Classic View, Living the View, Urban View and Your View. More than ten years on, Charlie still plays an active role in the judging process, and was particularly taken with this year's winning image by Benjamin Graham (right). 'It has a hypnotic and contemplative quality that acts as an antidote to turbulent times,' he says. 'When at the coast we often just stand and gaze out to sea and seem to gain some kind of spiritual well-being from doing so. This image suggests the same emotional experience and the composition leads the eye on to infinite calm.'

Meanwhile the Young Landscape Photographer of the Year title has been awarded to Andrew Bulloch for his shot of an urban skatepark with a backdrop of the Northern Lights. Winning entries will be displayed at London Waterloo station from 20 November 2017 until 4 February 2018, followed by a nationwide tour. To find out more visit www.take-a-view.co.uk.

© BENJAMIN GRAHAM / THE LANDSCAPE PHOTOGRAPHER OF THE YEAR AWARDS



Matt Cooper The River Thames Turns, London, England

Urban view - Highly commended

➤ The way the River Thames bends around The Isle of Dogs has always fascinated me as it can only be clearly seen from above. I took this shot from Blackheath with Greenwich in the foreground and you can see the whole city in the early morning light.

DJI Phantom 4 Pro Drone, 1/200sec at f/5.6, ISO 100, four raw images stitched in Lightroom to make a panorama

JUDGES' TIP

Experiment and be daring

With digital photography, there is no wastage from an experiment that failed, so be prepared to take risks.

© MATT COOPER / THE LANDSCAPE PHOTOGRAPHER OF THE YEAR AWARDS





Benjamin Graham
Diminutive Dune, West Wittering,
West Sussex, England

Landscape Photographer of the Year -
Overall Winner

East Head sits at the mouth of Chichester Channel. A decent tidal movement creates constantly shifting sand patterns and tidal pools on the beach. A Tuesday evening in October guaranteed a mostly deserted location. Heading northwards, in the twilight, along the estuary's edge at low tide, the subtlety of the sand forms caught my eye. The sun had set behind thin cloud and was ten minutes below the horizon when I shot this image – the soft pale light with its pastel hues casting the contours into subtle relief.

Nikon D810, 50mm, 0.6sec at f/11, ISO 64

JUDGES' TIP

Frame your mind

Allow yourself to become absorbed in the photograph. Think about why you find it beautiful or intriguing. What's the story?



Hannah Faith Jackson
Pipe dream, Tobermory,
Isle of Mull, Scotland

Youth Your view - Winner

➤ I have visited Tobermory many times and am fed up with seeing photographs of the usual coloured houses, so I decided to seek out a completely different view whilst still making it clear where the shot was taken. Tobermory minus Balamory!

Canon EOS 100D, 18-55mm, 1/125sec at f/25, ISO 200

JUDGES' TIP

Frame your photograph

Using your hands, make them into a rectangle to see whether there is a photograph to be made.



© HANNAH FAITH JACKSON / THE LANDSCAPE PHOTOGRAPHER OF THE YEAR AWARDS



Rachael Talibart
Fire Within, Birling Gap,
East Sussex, England
 Classic view - Winner
 LEE Filters Prize - Winner

JUDGES' CHOICE -
STEVE WATKINS AND NIGEL ATHERTON

➤ This was taken on a trip to the coast to meet up with fellow members of photography collective, Parhelion. When we walked onto the beach, the sunshine was harsh but, as evening approached, the light just kept improving. I wanted a simple foreground as a foil for the dramatic sky, so composed to exclude the beach and waited for an isolated wave.
Canon EOS 5DS R, 24-70mm, 0.6 sec at f/11, ISO 100

JUDGES' TIP

Take your time

Settle into your photograph and, if time allows, try not to rush. Haste and pressure are barriers to creativity.

Dave Fieldhouse
Stowe Pool, Lichfield,
Staffordshire, England
 Classic view - Highly commended

JUDGE'S CHOICE - CHARLIE WAITE

◀ After a particularly chilly night, a sliver of ice had formed on the pool - thin enough to see through, but crisp enough to give that 'shattered glass' reflection. Fortunately, I didn't have to wait too long for the sun to rise adding a little colour to the clouds and lighting up this local landmark.

Fujifilm X-T2, 16mm, 1/13sec at f/8, ISO 200, grads added to sky and foreground

JUDGES' TIP

Check your outer edges

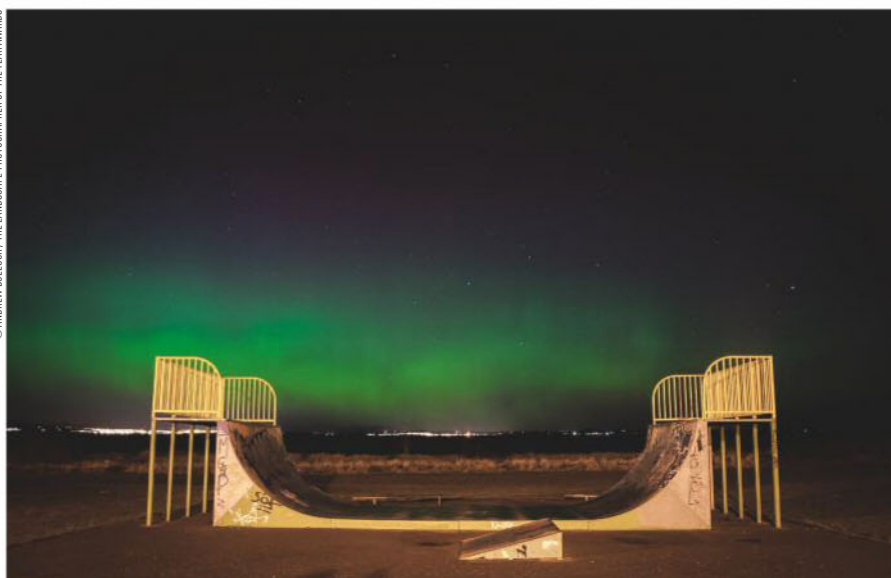
Take your eye around the viewfinder, twice. Crop out distracting elements or areas that alter the balance or 'story' of your shot.

Andrew Bulloch
Skatepark under the Northern
Lights, Musselburgh,
Edinburgh, Scotland
 Young Landscape Photographer of the Year

➤ Taken on the evening of Mother's Day 2016 in Musselburgh, East Lothian. I thought that having the skatepark in the foreground would make a change from the usual mountain scenes aurora photos usually feature. We didn't have any mountains nearby anyway! I only just caught it in time as the aurora faded soon afterwards.

Canon EOS 350D, 18-55mm, 15secs at f/5, ISO 1600

© ANDREW BULLOCH / THE LANDSCAPE PHOTOGRAPHER OF THE YEAR AWARDS



Graham Niven Dawn Patrol, Loch Garten, Cairngorms, Scotland

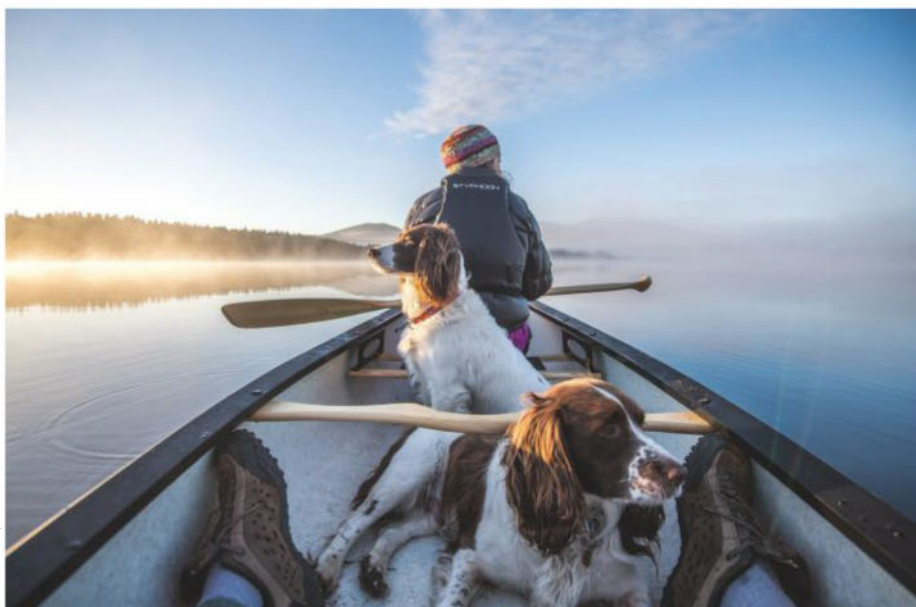
VisitBritain 'Home of Amazing Moments' Award - Winner
Living the view - Runner-up

➤ Loch Garten is nestled in the Abernethy Forest in the Cairngorms National Park – a fragile remnant of ancient Caledonian pinewood. Drifting out on the still waters, to catch the first amber glow of the day's sun, the silence is broken only by the roaring of a rutting stag, keeping the attention of our otherwise slumbering canine companions.
Nikon D750, 16-35mm, 1/500sec at f/4, ISO 100

JUDGES' TIP

Look around

If there is no landscape in front of you, look around; there may be one at your feet.





Colin Bell

Dalt Quarry, Borrowdale, Lake District, Cumbria, England

Your view - Highly commended

There are few places better than Borrowdale in autumn. A walk through the glorious Dalt Woods leads to this small quarry. I settled on this composition quickly, enjoying the confusion of elements in the scene, with the focus on the reflected branch and downward facing leaf. All

that was required was a little patience, for the patch of light to appear on the slate rock face, to give the scene the depth that it needed.

Nikon D800, 70-200mm f/4, 1/4sec at f/11, ISO 100

JUDGES' TIP

Use the elements (light)

A photographer must be acutely aware of the nature and quality of light and how the light is falling on the subject. Light is everything.

David Hopley

Cast, Everingham, East Yorkshire, England

Your view - Highly commended

There are several fields near my home that are used for growing grass on a massive scale. I spotted the potential in this composition whilst returning home from a photographic outing. The sun was low in the sky, which created an incredibly long shadow from the lone tree. I originally envisaged a composition with the tree in the foreground and the shadow stretching out into the distance. The drone gave me the freedom to easily try different viewpoints but I thought this composition worked very well indeed.

DJI Inspire 1 Pro with DJI MFT 15mm, 1/160sec at f/4, ISO 100

JUDGES' TIP

Use the elements (nature)

Most photographers cannot resist a lonely tree. Try to include the base of the tree, and do not cut the top off. If you do, try to ensure it was intended and not because you did not notice.





© ADRIAN GIDNEY / THE LANDSCAPE PHOTOGRAPHER OF THE YEAR AWARDS

Adrian Gidney Evening Light, Buttermere, England Your View - Commended

On a camera club evening visit to Buttermere in August 2016 I decided to shoot a scene I had taken many times before. On this occasion, because it was quite windy, I wanted to show the clouds streaking across the sky but found that the 90-second exposure made the grasses and the tree too blurred for my liking. I therefore added a second image at 0.5sec, which produced only a little movement in the grasses and virtually no tree movement. The low diagonal evening sun added lovely subtle light to the classic scene.

Canon EOS 6D, 16-35mm. Two frames (sky/background 90secs at f/11, ISO 50), and (foreground 0.5sec at f/8, ISO 400), two frames blended in Photoshop

Neil Burnell Stilts, Osea Leisure Park, Blackwater, Essex, England Your view - Winner

These beach huts in Osea Leisure Park, on the Blackwater Estuary are a minimalist landscape photographer's dream. They are finished in soft pastel colours and are perfect for a clean long exposure, especially on a misty morning. I photographed the huts on a cold January morning; there was a hint of mist, which helped to isolate the subjects. There was a slight breeze and a little bit of chop on the water so I decided to smooth this out with a 10-stop Neutral Density filter.

Nikon D810 with Zeiss Distagon T* f/2.8 21mm ZF.2, 44secs at f/10, ISO 64

JUDGES' TIP

Use filters

Don't be afraid to use filters. Buy a polariser and learn how to use it. Also, an ND Grad can help to keep the subtle tones in the sky.



Landscape Photographer of the Year: Collection 11 (AA Publishing, £25) is available now, ISBN 978-0-74957-907-4.

The Landscape Photographer of the Year Awards are held in association with VisitBritain and the GREAT Britain campaign.



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Pop art

POP, the new book by music photographer **Brian Griffin**, is the result of a successful Kickstarter campaign. **Steve Fairclough** talks to him about his eclectic career to date

Brian Griffin was an estimating engineer at the British Steel Corporation in his home town of Birmingham, when the combination of an unrequited love and the desire to escape factory life led him to photography.

He reveals, 'I put some pictures in a Boots photo album and tried to get a place at an art college. I got into Manchester Polytechnic. I was 21 and, to be honest, I wasn't that interested in photography. It was a form of escape.'

In 1972, he graduated with a diploma and swiftly set about trying to build a career as a freelance photographer. He recalls, 'I was a pretty confident guy. I thought I was very good but it's debatable whether I was or not! I left college and started doing editorial photography, essentially of businessmen – for *Management Today*, *Accountancy Age*, *Computing*, *Marketing*... all those kinds of magazines.'

Several years later, in the late 1970s, his background in shooting men in suits was to prove a useful entry point into the music industry. Some of the bands of the time, such as The Jam, and Elvis Costello and The Attractions, chose to dress in suits, ties and shirts.

'Post-punk [bands] tended to dress quite smartly and were quite

fashion-conscious,' explains Griffin. 'I thought they looked just like the businessmen I was photographing, so I wondered if I could get a job shooting music.'

He discovered that Elvis Costello was signed to the indie label Stiff Records, based in Notting Hill, London, and so visited them.

Griffin admits, 'I got my first cover through going to see Dave Robinson [founder] at Stiff Records. It wasn't because I loved music or wanted to photograph bands. I just wanted to expand my repertoire and source of income.'

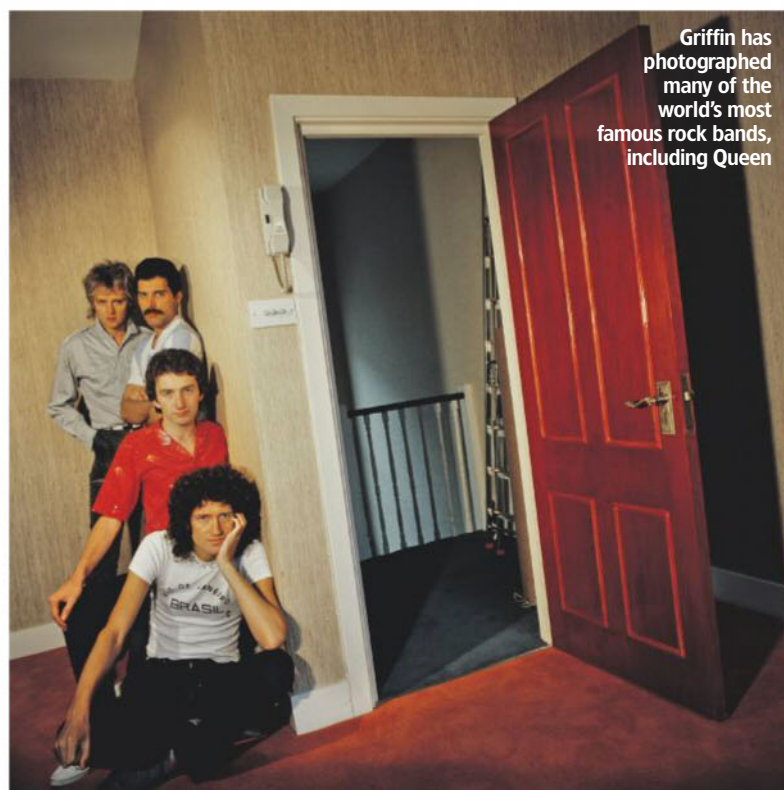
Setting up a studio

With an editorial client list that already included *Esquire* (US), *Rolling Stone*, *Radio Times*, *The Sunday Times*, *The Sunday Telegraph*, *The Observer* and *Car* magazine, Griffin was well placed to expand his business.

He recalls, 'I started to do advertising, editorial and music when I got my first studio, which was in Rotherhithe Street, London, in 1980.'

'I was technically quite adept because I'd studied engineering, so during the analogue days I was right "on it" mathematically with exposures and all sorts of stuff. I could really get on top of things, hone my technical

This image for Depeche Mode's album *A Broken Frame* became an instant classic. The image was shot in a cornfield off the M11 motorway during a 30-minute break in rainy weather



Griffin has photographed many of the world's most famous rock bands, including Queen



'I still use my Hasselblads. All of my cameras are basically from the late '70s to the beginning of the '80s'

➤ virtuosity and I made a great success in the '80s through this studio. You need a studio to get really deep into photography and the analogue days helped with this because you could build multiple exposures and exciting things!

Indeed, Griffin's devotion to his art meant he designed and built light machines and went into what he dubs his 'knicker elastic period', when he created shafts of light in images by twanging knicker elastic while shining light at it. His music client base grew rapidly with the explosion of synth-pop and the New Romantic movement. He photographed the likes of Depeche Mode, Spandau Ballet and Ultravox, as well as more established musicians such as Queen, Peter Gabriel and Bryan Ferry.

For his early music photography, Griffin worked with an Olympus OM-1 SLR. This meant his first record cover images – such as Joe Jackson's *Look Sharp!* album – were shot on 35mm film's 3:2 format, which was then cropped to a square.

He recalls, 'Eventually, around about 1979, I scraped enough money together to buy a Hasselblad. I was shooting album covers, and getting a lot of work, so I realised that the most sensible thing to do was to have a square-format camera. For all of my career, up until recently, when using my Hasselblads I shot everything near enough on the same lens – a 150mm.'

Griffin has also embraced the digital age. 'I started shooting digital about 2004 or 2005. I was sponsored by Mamiya with its first medium-format digital camera – the ZD. Now I use film or digital, depending on what I'm doing.

'I still use an Olympus OM-2, which I was given in 1983 by the designer of the OM-2, and two or three lenses. I also still use my Hasselblads from that period.

'All of my cameras are basically from the late '70s to the beginning of the '80s; all film cameras.'

He also uses a Phase One digital camera and a Mamiya 7 medium-format rangefinder.

Top right: Work with suited businessmen prepared him for work like this shot of Ultravox for their album, *Vienna*

Below: This shot of George Melly captured the performer's anarchic spirit perfectly



Preparing *POP*

Griffin first had the idea for his book *POP* in around 2000, when he began scanning hundreds of images from his extensive music photography archive. However, it didn't come to fruition until relatively recently when Stuart Smith, the co-founder of GOST Books, told him 'to get on with it'.

Smith and his staff helped Griffin put together a Kickstarter campaign to raise money – the target was £30,000 – towards the publication of the book.

Griffin explains, 'Prior to raising the Kickstarter, I scanned 2,000 images – well, I had 1,000 already, so I just scanned another 1,000. I wanted the book to be an historical document of a certain area of music in this country. I felt there was a gap in photography books – there's never been anything as extensive or as big on one photographer as this.'

'There are some great music photographers, but they are mostly outdoors and 'gig-type' photographers. I was one of the few album cover photographers who did a substantial amount of work like covers, posters and publicity [shots]... so this was a book I got excited about.'

The resulting tome is almost 400 pages and features more than 500 of Griffin's images. It's a clear record of a more innocent time in the music industry when fashion was highly inventive, indie record labels

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One of Brian's all-time favourite images, shot on a mountain in Switzerland as part of a photographic session for the album cover of Depeche Mode's *Construction Time Again*

▶ were springing up and music marketing campaigns were often created through madcap inspiration rather than the ultra-cautious approach of today.

But, interestingly, Griffin observes, 'With the age of vinyl [coming back], all of my work is being re-pressed. I can go into a shop now and buy vinyl records of virtually everything I shot.'

'I think it's the perfect time for a book such as mine because of the interest in vinyl. It's also a book on fashion because most of the bands I photographed were quite fashion-conscious, so it's good for that as well.'

The pages of *POP* are dominated by black & white imagery for several reasons. Griffin explains, 'I've never really liked colour film photography. I didn't like how film portrayed colour, but I loved black & white. I lost a lot of my colour work.'

'Because colour was positive material, it went off to the record companies and they either lost it, or I didn't give a damn about it, or the printers trod on it and destroyed it.'

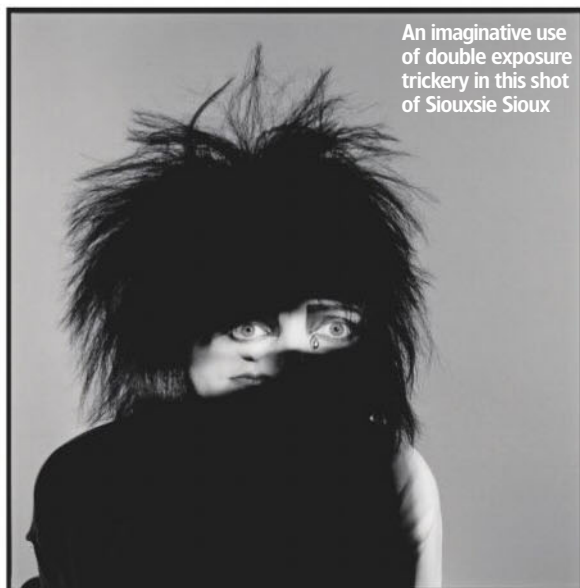
'That's why *POP* has got a lot of black & white in it, because it's the only evidence I've got of the shoots. If I didn't have that black & white material, then *POP* would have been quite a different book. I've got a big photographic archive, but I did lose a lot.'

Despite expressing his relative

dislike of colour imagery, it's crucial to remember that one of Griffin's colour images – the shot for the cover of Depeche Mode's album *A Broken Frame* (see page 22) – is regarded as one of the best colour photographs ever shot. Indeed, *LIFE* magazine put it on the cover of an issue devoted to the best colour photographs of the 1980s.

Favourite images

When asked about his favourites from all of the music photographs he's ever shot, Griffin replies,



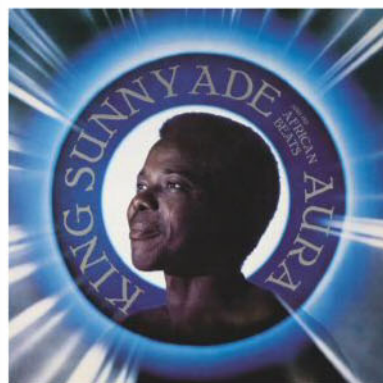
An imaginative use of double exposure trickery in this shot of Siouxsie Sioux



POP (GOST Books, ISBN: 978-1-91040-113-2, £40) features the music photographs, album cover work and portrait photography of Brian Griffin, shot between 1977 and 2014. A UK tour accompanying the book will follow in 2018.



Born in Birmingham in 1948, Brian Griffin studied photography at Manchester Polytechnic. Probably his best-known image is a colour shot for the cover of Depeche Mode's album *A Broken Frame*. In September 2013 he received the Centenary Medal from the Royal Photographic Society and in November 2016 was inducted into the Album Cover Hall of Fame.



Even Brian has to think hard about how he created this shot of King Sunny Adé

'I enjoyed loads of them for their own reasons. I enjoyed shooting outdoors when I could take the knowledge I'd gained from working in the studio and employ it outdoors. *A Broken Frame* is a prime example of that.'

'I also enjoyed the complexity of using knicker elastic and multiple exposures. If you look at the shot of King Sunny Adé (above) – the black & white one with the rays of light around him – that was a triple exposure, but even that confuses me. I have to really think about how I did it! I'm very proud of those two images.'

'Having said that, employing flash up a mountain in Switzerland for [Depeche Mode's] *Construction Time Again*... there's one shot where you see almost the [full] back of the guy with the hammer up the mountain; it's slightly misty, slightly monochromatic, almost bleached colour – that's my all-time favourite picture for its delicacy and feeling.'

Perhaps surprisingly, Griffin concludes, 'I can't say I enjoyed the music of many of the bands I shot. I was into krautrock, so there were few artists whose music I sympathised with. I enjoyed Echo and the Bunnymen, Iggy [Pop] and one or two others but I was more interested in trying to get the most powerful picture I could.'



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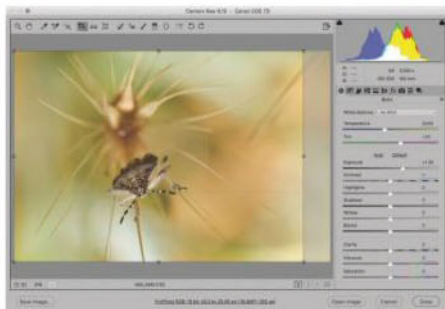
How to optimise sharpness

BEN PIKE'S image combines creative skill with technical expertise and was shot using a Canon 7D with an EF 100mm f/2.8 lens. Captured at the widest lens aperture, the focusing is pin-sharp on the insect's head and renders the background in beautiful soft focus. When

editing this I aimed to apply the same treatment as Ben. I rotated the photo 180° so that the insect appeared to be the right way up, and lightened the Exposure setting. Because the detail on the insect was important, I took care to apply the optimum sharpness settings here.

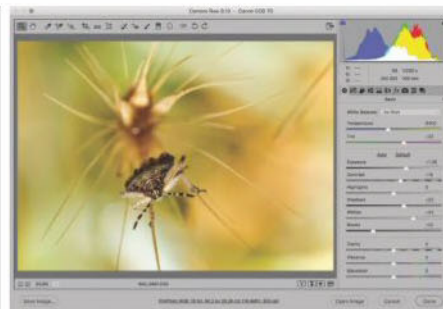
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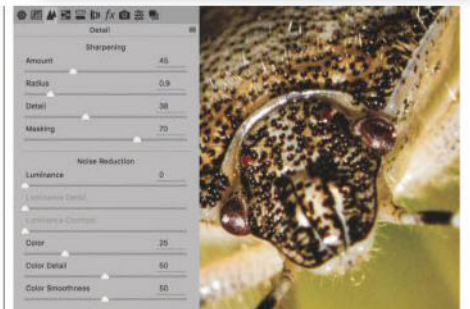
1 Rotate the image

The first thing I needed to do was to rotate the image. I did this by clicking twice on one of the rotate buttons in the Tools section at the top to rotate the image 180°. I then selected the Crop tool to crop the image more tightly on the right and lightened the Exposure setting.



2 Basic panel adjustments

In this step I wanted to refine the Basic panel tone settings. I first added a touch more Contrast and lightened the Shadows. Next, I pressed Shift and double clicked both the Whites and Blacks sliders to auto-set the black and white clipping points for this image.



3 Detail panel sharpening

I enlarged the preview and went to the Detail panel where I adjusted the Camera Raw sharpening sliders to suit the image content. In this step I increased the Amount setting this to 45. I also lowered the Radius slightly and increased the Detail and Masking settings.



AFTER

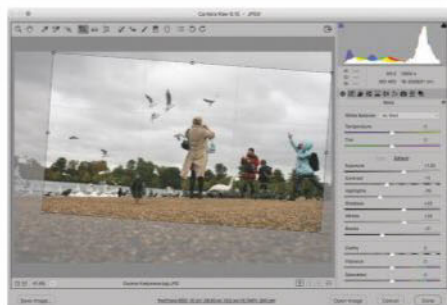
BEFORE



How to straighten the horizon

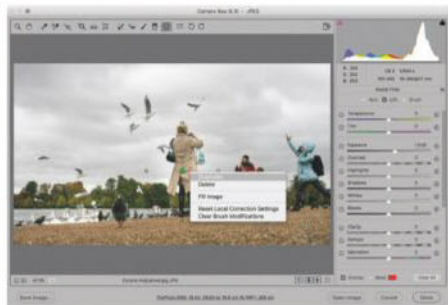
THIS photograph of people feeding the birds was taken by Zuzana Krejcarova in JPEG mode using a Canon 400D camera. The first thing to point out is that the photo was captured in evaluative metering mode. This meant the large expanse of sky resulted in the camera meter creating an underexposed image. However, this was easy enough to correct. The

low camera angle used here does provide a more interesting, bird's-eye view of the scene. But I notice Zuzana aligned the camera angle to the shoreline in the foreground rather than the horizon in the distance. The following steps show how I was able to crop and straighten the photo and use local adjustments to balance the exposure in this scene.



1 Straighten the image

To start with I opened the JPEG original via Camera Raw, where I clicked on the Auto button in the Basic panel to auto-set the tone slider settings. I then selected the Crop tool and added a crop bounding box. To straighten the image I selected the Straighten tool and dragged along the horizon.



2 Add tone adjustments

For my next step I selected the Radial Filter tool and added the filter adjustment shown here which then lightened the Exposure, setting this to +0.6. I then right-clicked this adjustment and selected 'Duplicate' to create a copy of this adjustment.



3 Darken the sky

Having duplicated the Radial Filter, I dragged to place it on top of the woman in red. I then created another duplicate and placed this over the girl in the blue coat. Finally, I created a new Radial Filter where the outside area was selected and applied a -0.25 Exposure plus a -10 Temperature adjustment to cool the sky.

Camera Raw sharpening

BY DEFAULT Camera Raw adds a small amount of sharpening to all raw files. Although the default setting will say Amount 25, Radius 1.0 and Detail 25, the actual

amount of sharpening that's applied under the hood will vary from camera to camera. Essentially, the default sharpening settings should appear the same regardless of the inherent differences in the actual capture sharpness. The 25 Amount setting is rather conservative and can be increased to produce a sharper look. The Radius setting should be reduced for fine-detail subjects and raised for wide edge detail photos such as portraits. The Detail slider acts as a halo suppressor at

settings below 25 and as a high frequency concentrator for values above that, essentially applying more sharpening to fine textured detail areas. With low-ISO captures you can often safely increase Detail without enhancing noise. By increasing the Masking slider setting you can shield flatter tone areas such as skin tones from being sharpened. In the insect image example raising the Masking setting prevented noise from the sharpening from affecting the soft focus regions.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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Round Eight Face to face

It's the final round of APOY, and your chance to show us your best portraits. Everything from a self-portrait to a brief celebrity encounter is permitted, but bear in mind that a successful portrait usually tells us something about the photographer as well as the sitter. Think about the portraits you admire – are they formal or candid? Remember that even the most candid shot should be executed with intention and vision.

Asking a friend or family member to be your subject can be a good place to start, but you still need to know your equipment inside out to make them feel at ease. Once you've decided on the type of picture you're looking for, take steps to optimise the conditions: stop, look and decide on the point of the picture. If your subject is engaged in an activity then so much the better – don't ask them to stop, just wait for their expression to be 'right'. Most of all, connect with the subject.

Plan your APOY 2017 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria required to fulfil the brief, and apply the creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Magical monochrome	Black & White	25 Mar issue	28 Apr	10 Jun issue
Hit the streets	Street Photography	6 May issue	26 May	15 Jul issue
Small wonders	Macro Nature	27 May issue	23 Jun	12 Aug issue
City clickers	Cityscapes	1 Jul issue	28 Jul	23 Sep issue
Into the wild	Wildlife	5 Aug issue	25 Aug	14 Oct issue
Creative eye	Abstract Art	2 Sep issue	29 Sep	11 Nov issue
Land lovers	Landscapes	7 Oct issue	27 Oct	9 Dec issue
Face to face	Portraiture	4 Nov issue	29 Nov	6 Jan issue



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ROUND 8: PHOTOGRAPHY TIPS

Advice and ideas to help you capture engaging portraits



Train your focus
Focusing on the subject's eyes helps the viewer to make a connection with them. Select an individual AF point and check that the aperture you have selected will deliver the desired depth of field. It can help to ask the subject to visualise something as you fire the shutter – it can change the expression in their eyes.



Keep it relaxed
Children will often freeze and pose as soon as you get a camera out, so try to pick a moment where they are feeling relaxed, and don't stop them if they are already engaged in an activity. Don't forget to observe the light too – it can make or break a picture.

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Think about the background

© DAMON FLETCHER
Backgrounds can tell us a great deal about a person, which is why portraits taken in a sitter's home can be so revealing. The area behind your subject should add to the story. If needs be, move the subject to a more desirable location or, better still, scout out a good background before the shoot.



Try some humour

© PAVEL PRINILINOVSKI
Injecting some humour into your pictures can have powerful results. Young children, especially, tend to use a variety of colourful props and fancy dress clothes to express themselves, and they often adopt an indignant expression when you tell them that they are being funny! Take advantage of this visual contradiction.



1 All new Lightroom CC

Lightroom CC is a new version of Lightroom. It's geared towards cloud-based photo editing across multiple devices – desktop, mobile and web – so you can access and edit your photos anywhere. Edits made on one device are synced to others (even to raw files) and the starting plan offers a terabyte of cloud storage for your photo library.



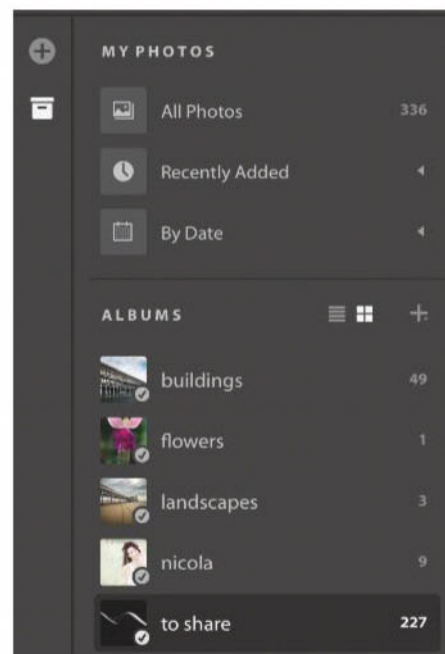
James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

Lightroom tips

What's new in Lightroom?

Get to know the updated versions of Lightroom – CC and Classic – and discover a host of powerful new features. **James Paterson** lights your way



2 Organising your photos

Importing and organising images in Lightroom CC is carried out in the tidy 'My Photos' tab to the left of the interface. Albums here work just like Collections in Lightroom Classic, letting you group your photos together. The plus icon above this lets you import photos. No fancy import screen here – just a simple link to your local files.



3 Familiar Lightroom, new name

Those of us used to using Lightroom on our desktops in a traditional file/folder workflow should now think of this as

Lightroom Classic. Don't worry, other than the name change and a few excellent improvements (explained in more detail later), things remain unchanged from the desktop app we know and love.

4 Why the change?

Why split Lightroom into two separate apps? It's all about workflow. Lightroom Classic retains the traditional workflow of local storage and desktop editing. On the other hand, the new Lightroom CC app is geared towards cloud-based storage and mobile editing which, as Adobe sees it, is the way of the future.



5 Edit on the go

The real strength of the new Lightroom CC ecosystem is the ability to edit seamlessly on desktop, mobile, tablet or web without needing to relearn different versions of the app. Any edits you carry out on one device are synced to others and, in keeping with the Lightroom ethos, every edit remains completely non-destructive.

6 Classic look, new performance

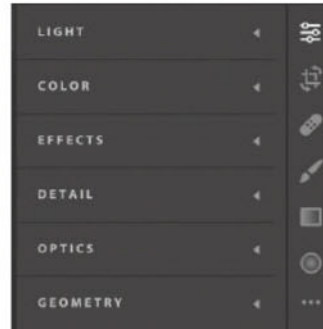
Lightroom Classic has seen some major improvements under the hood in terms of performance. Start-up time is better and an enhanced Embedded Preview workflow means you can scroll quickly through large sets of photos. Import is also faster, so you can begin editing previews of newly imported images while Import works in the background.

7 Target a tonal range

The two sliders within the Luminance command let you fine-tune what is affected. The Range slider is vital. Imagine all the pixels in your image are given a brightness value between 0 (black) and 100 (white). By setting a range – say 80 to 100 – you can focus the adjustment on a specific set of tones.

8 What's different in Lightroom CC?

Gone are modules, collections and many other features familiar to Lightroom users. The whole Lightroom CC experience is streamlined and rather slick. Essentially, we're seeing the best bits of the Library and Develop Module in a new, easy-to-use package, and it has to be said, it flows effortlessly in a way Lightroom has never done before.



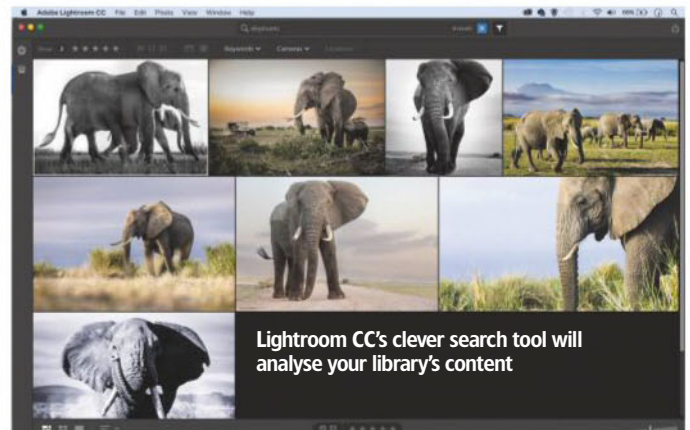
The tools and sliders are familiar but organised in a slightly different way

9 Storage solutions

Lightroom CC automatically backs up all your original full-res photos to the Adobe cloud so they're accessible anywhere. Storage limits will depend on your subscription plan. Those on the existing Photography Plan receive a rather paltry 20GB, while a new dedicated CC plan offers one terabyte, with any additional storage costing extra.

10 Tools and settings

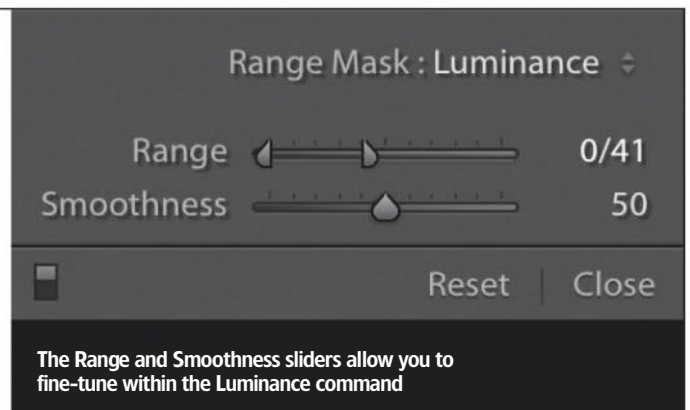
The right-side of the Lightroom CC houses all the tools and sliders that Lightroom users will be familiar with. They're organised slightly differently – categorised as Light, Color, Details, Effects, Optics and Geometry. The new structure keeps the important tools at your fingertips and makes the old panel system in Lightroom Classic seem rather cumbersome by comparison.

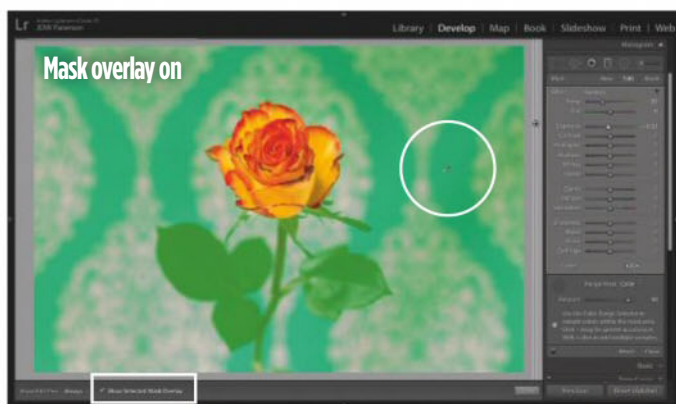


11 Smart searches

Lightroom CC's search bar is pretty special. It not only lets you search by keywords and other normal data but it also intelligently analyses your library. Type

'elephant', for example, and it'll seek out any elephants in your library by analysing your photos' content. For those who find image organising a chore (as in most of us), this is a game-changer.





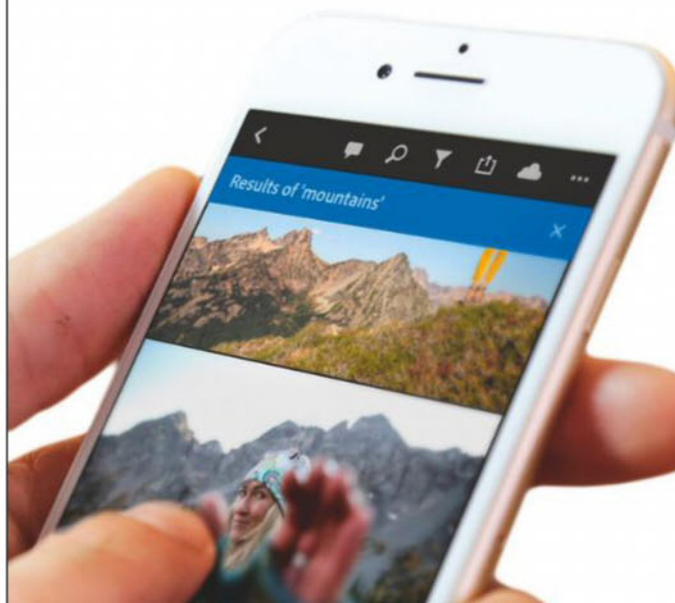
While making local adjustments, turn on 'Show Selected Mask Overlay' (top) to see how Colour Range and Luminance features affect your image

12 Check the overlay

When using the new Color Range or Luminance features while making local adjustments, it helps to be able to see exactly where the adjustment will affect your image. Check or uncheck 'Show Selected Mask Overlay' to see what's affected or, even better, learn the shortcut: O (for Overlay) turns it on and off.

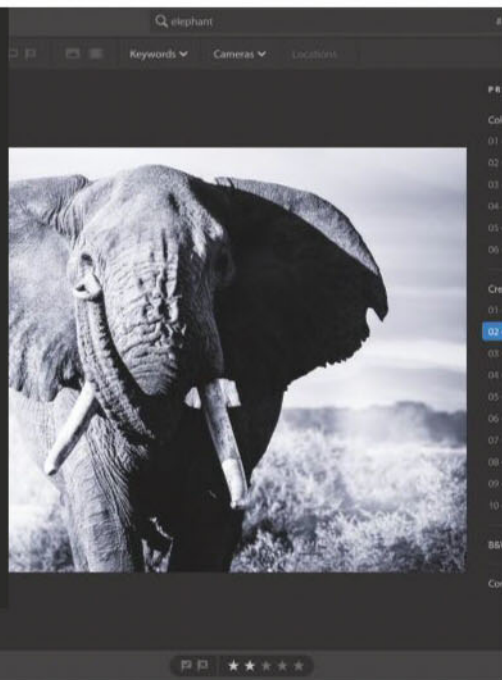
13 Using both CC and Classic

If you like, you can use Lightroom CC in combination with Lightroom Classic and get the best of both worlds. Any photos synced from Lightroom Classic are available in Lightroom CC as space-saving Smart Previews, so you can keep the bulk of your library stored locally while editing on the go.



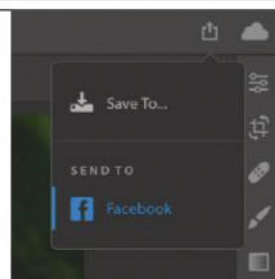
15 Slick presets

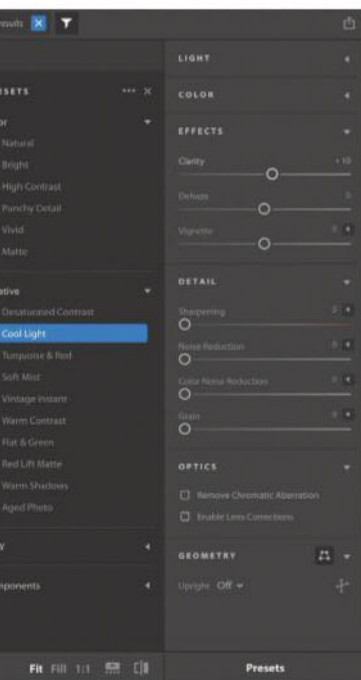
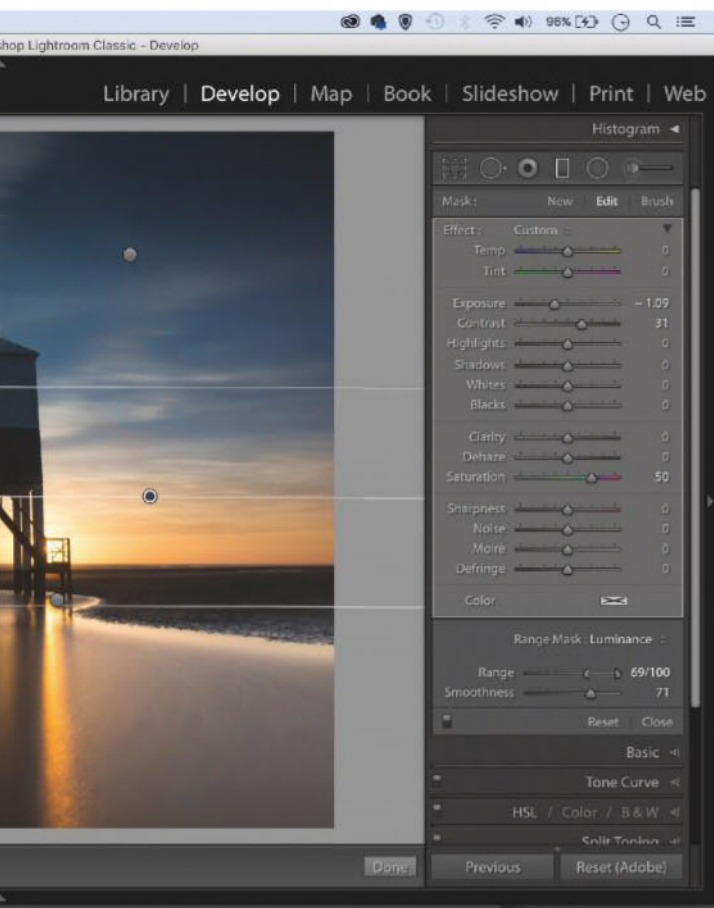
Presets in Lightroom CC work in a similar way to Lightroom Classic, allowing you to create different looks in seconds and save your favourite settings for use on other photos. There are several new presets exclusive to Lightroom CC, including the new Creative set shown here.



16 Sharing options

Lightroom CC makes it easy to share photos via social media with a dedicated 'Send to Facebook' button. You can also create custom web galleries and create a link to share them. What's more, there's also integration with Adobe Portfolio.



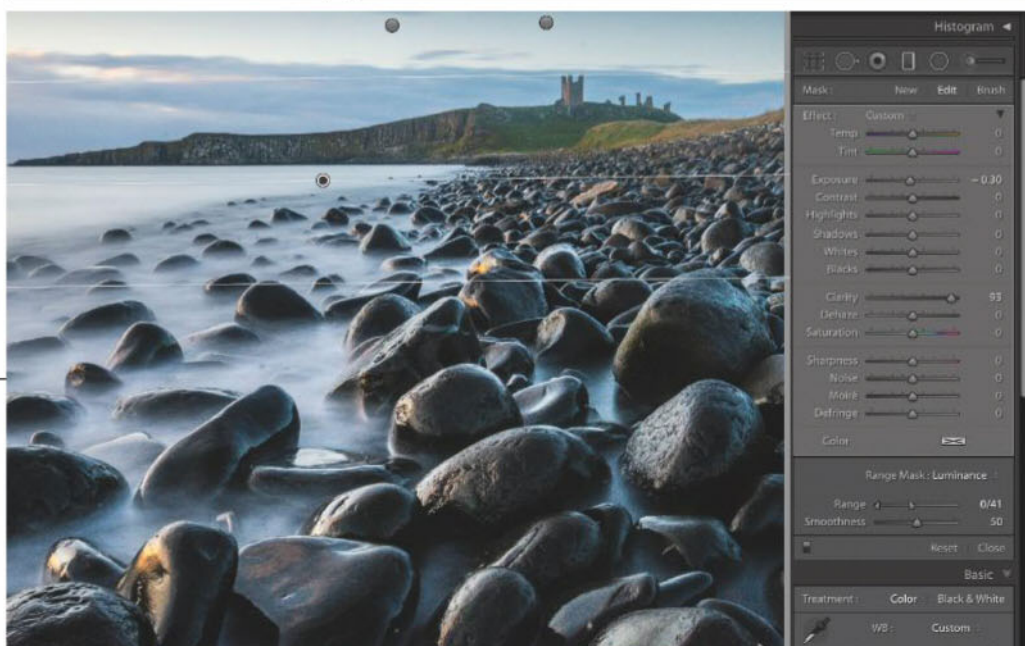


17 Set adjustments by brightness

The Luminance setting in local adjustment tools lets you zero in on a specific range of brightness within the area defined by the tool. You can turn on Luminance and set Range to 0-40.

18 Lightroom on the web

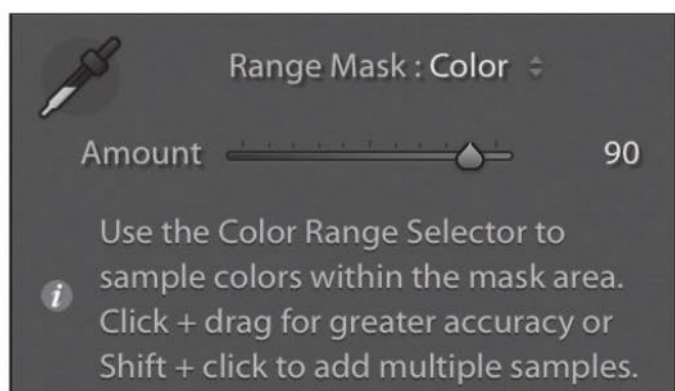
The Lightroom CC ecosystem letting you access and edit your photos stored in the cloud on any device with a web browser. It also features an interesting Best Photo tool.



The new Color Range tool samples a colour within the image

19 Use Color Range masks

To use the new Color Range tool, make a local adjustment in the usual way with the Adjustment Brush, Graduated or Radial Filter. Next, select Range: Color Range in the tool settings on the right. Use the eyedropper to sample a colour within the image, then use the tool's tonal sliders to alter that colour in any way you like.



20 Control the range

The Color Range tool features an Amount slider that lets you control how much of the sampled colour should be included. A low amount means that the command will only look for a very narrow colour range that matches your sample point. A larger Amount means it'll include more shades of the colour in the adjustment.



Fujifilm X-E3









The X-E3 introduces features that will soon be available to other X-series users. **Michael Topham** takes a closer look at its improved autofocus, among other functions

At a glance

£849 body only

- 24.3MP APS-C X-Trans CMOS III sensor
- Fujifilm X Processor Pro
- ISO 200-12,800 (expandable to ISO 100-51,200)
- Up to 14fps continuous shooting
- 3in, 1,040k-dot touchscreen
- 4K movie recording
- Wi-Fi and Bluetooth connectivity

For and against

-  Supports Bluetooth in addition to Wi-Fi connectivity
-  Introduces 'touch function' control
-  Inherits AF toggle from other X-series models
-  Smaller and more compact
-  Top plate Fn button can be knocked when adjusting exposure compensation
-  Data port is USB 2.0 and micro USB rather than USB 3.0 and Type-C
-  Battery life
-  Doesn't handle well with Fujifilm's largest zoom lenses

Data file

Sensor	24.3-million-pixel APS-C X-Trans CMOS III sensor
Output size	6000x4000 pixels
Focal length mag	1.5x
Lens mount / Lens	Fujifilm X-mount
Shutter speeds	30secs-1/4000sec (to 1/32000sec in electronic shutter mode)
Sensitivity	ISO 200-12,800 (standard) ISO 100-51,200 (extended)
Exposure modes	PASM, Auto
Metering	Multi, Spot, Average, Centre
Exposure comp	-5 to +5 EV, in 1/3EV increments
Burst	Up to 14fps (electronic shutter)
Screen	3in, 1,040k-dot touchscreen
Viewfinder	0.39in, 0.62x magnification
AF points	91-point phase detection
Video	4K (30/25/24p) Full HD (60/50/30/25/24p)
External mic	2.5mm stereo mini connector
Memory card	SD, SDHC, SDXC
Power	NP-W126S battery
Dimensions	121.3x73.9x42.7mm
Weight	337g with battery and card

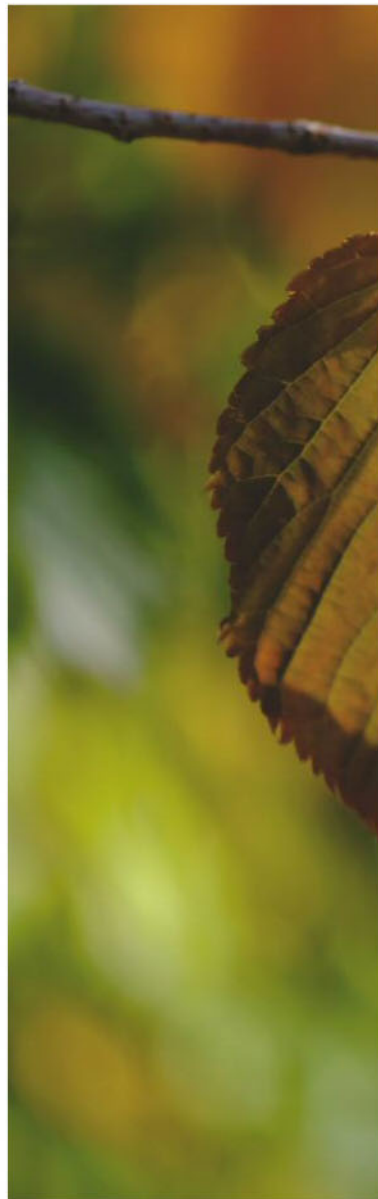
For those who don't need the bells and whistles of Fujifilm's top-of-the-line models, but want all the charm of the X series, the slimmed-down versions of the manufacturer's more advanced cameras are very appealing. The X-E2 and X-E2S are great examples, but although the X-E2S did improve upon the X-E2 in terms of performance, it was somewhat overshadowed by the X-Pro2's arrival. Many also felt the X-E2S was a somewhat modest update on the X-E2.

With the X-E3, Fujifilm has brought its latest model up to date with new functionality and more improvements, some of which we're likely to see other X-series models inherit. This suggests it could be one of today's best vintage-inspired cameras for enthusiasts, but is it?

Features

Unsurprisingly, the X-E3 features the same 24.3-million-pixel APS-C-size X-Trans sensor and X-Processor Pro high-speed image-processing engine that's used in the X-Pro2, X-T2 and X-T20. This pairing has drastically improved response speeds, with a faster start-up time (0.4sec), shorter shutter lag time (0.05sec) and reduced shooting interval (0.25sec). In addition, you can shoot at a brisk 8fps using the mechanical shutter or up to a blisteringly fast 14fps by engaging the electronic shutter. The number of frames the X-E3 can shoot consecutively has also radically improved, with Fujifilm claiming the buffer can handle as many as 62 JPEGs or 23 uncompressed raw files when shooting at 8fps.

The standard sensitivity range of ISO 200-12,800 is expandable





The X-E3 produces pleasing JPEGs straight out of the camera. This autumnal scene was taken using the X-E3's Velvia film-simulation mode
Fujifilm XF 50mm f/2 R WR, 1/1250sec at f/2, ISO 200

to ISO 100–51,200, and whereas in the past you were forced to shoot in the JPEG format when shooting outside of the X-E2S's native ISO range, it's now possible to shoot raw files at any sensitivity setting on the X-E3.

Since the X-Pro 2 and X-T2 were launched, we've got used to Fujifilm refining its autofocus algorithms and releasing firmware updates for users to take advantage of the fastest AF speeds possible. With the X-E3, Fujifilm presents a newly developed image-recognition algorithm that works in combination with the camera's zone and AF-C modes, allowing faster subject tracking and the option to track moving subjects of half the size as before. The good news here is that this autofocus improvement will also be made available to X-Pro2 and X-T2

users later this year, although it hasn't been confirmed if or when it might come to the X-T20.

On the theme of autofocus, the X-E3's hybrid AF system has a larger phase-detect area, with a greater number of single points. The 49 single AF points as found on the X-E2 and X-E2S have been replaced by 91 points – expandable to 325 – with the central area of 49 points using phase-detection AF pixels. Contrast-detection points are employed outside this area and there's the usual single point and Wide/Tracking AF area modes to choose from, not forgetting Zone AF, which gives users the option to select between a group of 3x3, 5x5 or 7x7 AF points on a 7x13 grid. Single and continuous AF modes are selected from the front of the body and there are custom AF-C modes to enhance focus

tracking when shooting moving subjects; however, you can't adjust the tracking sensitivity, speed tracking sensitivity or zone area switching to create a custom AF-C preset like on the X-T2.

The X-E3 boasts a 3in, 1.04-million-dot screen with touch control. However, it's fixed and can't be tilted. With the touchscreen activated, you can control the position of the focus point or fire the shutter in shooting mode, while in playback mode you can use finger gestures as you would on a smartphone. Though it regrettably doesn't allow you to navigate the main menu, it does feature something called 'touch function' which lets you use flick motions in any direction to activate pre-assigned functions.

Above the screen, the X-E3's off-centre 0.39in electronic viewfinder has a resolution of

2,360k dots with 100% coverage and 0.62x magnification. It provides dioptre adjustment and an eye sensor that can be used for automatic switching with the rear screen. The displayed information in the EVF rotates depending on your shooting orientation and there's a view mode button beside to switch between LCD only, EVF only or the eye sensor.

In an effort to make it better connected and more efficient in terms of battery use, the X-E3 becomes the first X-series model to feature Bluetooth wireless communication in addition to Wi-Fi connectivity.

Elsewhere, users get the full suite of film-simulation modes, and the camera supports 4K UHD video (3840x2160 pixels) at 30, 25 or 24fps for a maximum duration of 10 minutes. Full HD (1920x1080) video at



The newly developed image-recognition algorithm is designed to track smaller subjects more effectively through the frame
Fujinon 10-24mm f/4 R OIS, 1/1600sec at f/4, ISO 800

up to 60fps is also available using the full width of the sensor, with the bit rate for 4K capture standing at 100Mbps. There's only one card slot, but there is a 2.5mm mic port and HDMI (Type D) micro connector for those who wish to improve audio quality and output recorded 4K footage to an external monitor.

Build and handling

Rather than using the chassis of previous X-E models, the X-E3 sports a redesigned body that makes it the most compact and lightweight model with a viewfinder within the X-series interchangeable-lens lineup. The body weighs 100g less than the X100F and it's considerably smaller than the X-E2S. To ensure handling isn't affected, the depth of the grip is almost identical. It goes without saying the X-E3 doesn't handle particularly well with Fujifilm's large and heavy telephoto zooms, but there is a metal handgrip (£119) available that improves the form factor and ergonomics marginally.

Compared to the X-E1, X-E2 and X-E2S, the rear of the camera seems rather stark. The reason for this is the four-way controller with central Menu/OK button has been removed and there are no longer any buttons found alongside the left of the screen. Instead, the X-E3 gains the same focus lever that debuted

on the X-Pro2, which is positioned just to the left of where your thumb rests and is used to nudge the focus point around the frame. Below it you'll find the Menu/OK, Disp/Back and playback buttons. If you're wondering how the menu is navigated, the focus lever doubles up as the control that's used to move through settings and is depressed to confirm a change.

On the top plate are two knurled metal dials, one for shutter speed and the other for exposure compensation. A customisable function button can be found to the right of the shutter button and there's the now common 'C' setting on the exposure compensation dial that lets you take +/-5EV control using the front scroll dial and check what it's set to via an exposure scale on the left edge of the screen and EVF.

As for the level of customisation, the X-E3 lets you assign different operations to three function buttons across the body, including no fewer than 35 options to the AF-L (focus lock) button, which is found just above the Q (quick menu) button. The latter is the gateway to many of the X-E3's frequently used settings, including ISO, but scrolling this rear dial to the left to increase ISO and right to decrease it does take a bit of time to get used to if you're new to the X series. To the left of the rear scroll dial are the AE-L (exposure lock) and drive mode buttons –

the latter doubling up as the delete button in playback mode.

The overall finish of the camera is every bit as good as its price suggests. Body panels fit together seamlessly, it doesn't creak when squeezed and the magnesium-alloy chassis is solid. Though I personally prefer it in its all-black guise, others may prefer silver and black to complement any silver lenses or other similar X-series models they may already own.

Viewfinder and screen

Compared to the X-Pro's complex hybrid viewfinder that combines the best of optical and electronic technologies into one, the X-E3's is more rudimentary in that it is only electronic. Measuring 0.39in, it's smaller than the X-Pro2's (0.48in) viewfinder, offering the same resolution (2.36m-dot) as you get on the X-E2 and X-E2S. When it's raised to the eye, it presents a crisp and clear viewing experience with no lag when you pan or need to recompose quickly. The off-centre position of the EVF allows your left eye to wander when the camera is raised to your right eye, however if you're a left-eye shooter you may find the screen gets a bit grubby when your nose rests against it.

Fujifilm has continued to differentiate its rangefinder-style cameras from its X-T series by equipping the X-E3 with a fixed screen as opposed to a tilt screen.

If you prefer the latter, you'll be better off looking at the X-T20. As far as touchscreen functionality goes, the X-E3's screen is as advanced as we've seen from Fujifilm to date. What's particularly good about it is that you can drag your thumb over the touch panel while your eye is raised to the EVF and change the focus position. Entering the quick menu also gives you the option to select different settings by touch, but it hasn't yet

The X-E3's electronic shutter enables users to shoot with high shutter speeds with super-fast lenses in very bright conditions
Fujifilm XF 50mm f/2 R WR, 1/32,000sec at f/2, ISO 400



got to the point where the menu or key exposure variables can be adjusted by the tap of a finger.

In the EVF touchscreen area settings, you can activate touchscreen operation for all, right, left or turn it off altogether. If you use the touch functionality, you'll want to keep a screen wipe to hand to keep the screen clean.

Autofocus

The upgrade of the image recognition algorithm is designed to bring improvements to the accuracy and response of the X-E3's AF-C zone and tracking modes. Fujifilm claims the tracking speed is now twice as fast and is more effective at recognising smaller subjects in the frame. X-T2 users can expect to benefit from these improvements via new firmware (version 3.00) from late November, whereas X-Pro2 users will have to wait until late December for version 4.00.

To test the new high-speed image-recognition and subject-tracking algorithms, I took a series of action shots of mountain bikers. I opted for a fairly wide lens to find out how the camera would focus on a small subject entering the frame, and set the camera to Zone AF and continuous high (CH) shooting mode, before rattling off several bursts at 8fps using the mechanical shutter.

The X-E3 proved that it's more than up to the job of focusing on

fast, relatively small, subjects. Following the subject through the frame and keeping the mountain biker within the boundary of the AF zone produced very sharp results. Switching to Set 4 for suddenly appearing subjects further improved my hit rate.

The X-E3's AF-C custom settings will be well received by those who'd like to fine-tune how the camera reacts to the speed and movement of a subject, and where in the frame focus is prioritised. The default 'Set 1' multi-purpose mode is used when no specific AF-C custom setting is selected. Set 2 is designed to ignore obstacles that appear in front of a subject that's being tracked, whereas Set 3 is intended for focusing on subjects that accelerate or decelerate towards the camera. As mentioned above, Set 4 is best used for erratic subjects that suddenly enter the frame, while Set 5 is intended for obtaining optimum settings for accurate subject tracking.

Performance

The performance of the X-E3 has come a long way from the X-E2S; it's the improvements to the AF speed and response that X-E series users will notice first. It was quite a surprise when Fujifilm introduced the same 91-point AF system that's found in the X-T2 into its more enthusiast-friendly X-T20, and it's great

Focal points

The X-E3 isn't short of features and squeezes a lot into the confines of its petite body

Battery life

The X-E3's battery lasts for approximately 350 frames or 50 minutes of 4K footage. Spare NP-W126S Li-ion batteries can be purchased and cost around £50. Charging via USB is also supported.

Electronic shutter

The X-E3's electronic shutter allows users to set a shutter speed as fast as 1/32,000sec. This can be beneficial when you'd like to use fast lenses at their maximum aperture in bright lighting conditions and can save the hassle of having to attach an ND filter.

4K movie

The X-E3 supports high-quality 4K movie recording at 29.97fps with a quality of 100Mbps. Film simulation can also be selected during 4K movie shooting, allowing users to enjoy a variety of video expressions.




Clip-on flash

The X-E3 lacks an in-built flash, so Fujifilm supplies a clip-on flash in the box for those times when you'd like a little extra illumination. If you'd prefer a more powerful example, you'll want to look at the Fujifilm X100 EF42 flashgun (£179).

Panorama mode

You'll find the panorama mode beneath the X-E3's drive mode settings. The camera will take a series of shots as you pan before merging them into one panoramic image. You can choose between 'L' for a 180° shot and 'M' for a 120° shot.





Colours are rendered exceptionally well by the X-Trans III sensor, and it's a camera that pairs up nicely with Fujifilm's small and lightweight f/2 primes. Fujifilm XF 50mm f/2 R WR, 1/10,000sec at f/2, ISO 800

Bluetooth connectivity

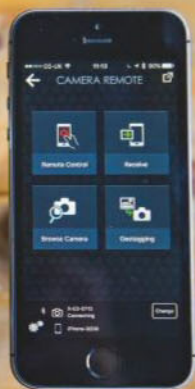
TO ACTIVATE Bluetooth connectivity, enter the camera's connection settings via the main menu, select 'Bluetooth settings', then click on 'pairing registration'. From here you're prompted to load Fujifilm's Camera Remote app on your mobile device and select the pairing registration option. After selecting X-E3 on your device, the camera will ask if you'd like to set the date/time from the smartphone. Confirm this and the Bluetooth set-up process is complete.

From now on, each time the Camera Remote app is loaded, the camera and mobile device automatically connect (provided Bluetooth on both is turned on). It takes about five seconds for the remote control, receive, browse camera and geotagging

options to become active. These functions require a Wi-Fi connection to work, but the good thing about Bluetooth is it initiates the Wi-Fi connection faster, provided your device isn't already connected to a Wi-Fi network. If it is, you'll need to go into the Wi-Fi settings on the phone to change the wireless network the phone is connected to.

As well as customising the X-E3's function buttons to turn Bluetooth on and off, there's the option to turn Auto Image Transfer on, which sends the last batch of images to the mobile device the next time a connection is established. As on other Fujifilm X-series cameras, a 3MP resize option can be selected to keep file transfers quick while not filling up memory space too quickly.

Pairing the X-E3 to your mobile device via Bluetooth can help speed up the process of creating a connection between the two



to see such a sophisticated autofocus system filtering down again, this time to the X-E3. Mirrorless cameras garnered a rather poor reputation for the speed at which they focused when they solely relied on contrast-detection, but that's no longer the case with hybrid AF systems, and any X-E3 users will struggle to find an excuse for missing a shot.

Image quality and processing speeds have also taken a big leap forward, and the X-Trans CMOS III sensor's JPEGs are exceptional. The X-E3 has a very capable metering system, too, with extensive exposure compensation control. The only thing I found was that my index finger naturally wanted to rest on the function button on the top plate when I adjusted the exposure compensation dial with my thumb. With this in mind you'll want to avoid pressing it by mistake – something I did end up doing on a number of occasions.

Although it doesn't have the same number of custom function buttons as the X-E1, X-E2 or X-E2S, the X-E3 does benefit from the most sophisticated touchscreen we've seen so far on an X-series model. Enter the function (Fn) settings in the menu and you'll find you can assign different functions to the screen based on the direction you swipe your finger across it. These 'touch functions' bring a new way of

working to the camera. You can flick your thumb from right to left across the screen to instantly load ISO, or swipe your finger up from the bottom to access the AF modes. The touchscreen can be used to scroll through the various settings in each function and the Menu/OK button or AF toggle are used to confirm any change.

One of the nicest things about this functionality is that it can be used when your eye is raised to the EVF, but to make it even better I would have liked it to acknowledge a quick double-tap on the screen to sanction a setting change. Anyone who tries shifting the AF point around the frame using the screen with their eye to the viewfinder will find it's not particularly effective. To shift the AF point precisely, you're better off using the AF toggle. It's also worth knowing double-tapping the AF toggle returns the focus point back to centre, while depressing the rear dial loads a magnified view of the focus area on screen, which can be further magnified by scrolling the rear dial one click to the right.

I tested the X-E3 with the 23mm f/2 R WR, 35mm f/2 R WR and 50mm f/2 R WR lenses, which handle very nicely with such a petite body, but it's important to stress that the X-E3 is not weather sealed and shouldn't be expected to fare as well in poor conditions as Fujifilm's weather-resistant bodies.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details



The image quality results from the X-E3 are identical to those from the X-Pro2, X-T2 and X-T20. This isn't a huge shock given that the X-E3 has the same X-Trans CMOS III sensor and X Processor Pro. As the detail recorded by the X-E3's sensor is comparable to that recorded by the X-Pro2 and X-T2 models, it is a suitable back-up camera for anyone who already owns one of these models but admires the X-E3's design and styling. The noise performance is impressive, too, with ISO 3200 and ISO 6400 being eminently usable when working in poor light.

Resolution

The X-E3 resolves a maximum of 3,400l/ph between ISO 100 and ISO 400, with resolution dropping slightly at ISO 800 to 3,200l/ph. Similarly high detail is preserved beyond ISO 800 with 3,200l/ph being resolved at ISO 1600 and 3,000l/ph at ISO 3200.

Detail drops below 3,000l/ph when the sensitivity is pushed beyond ISO 400. The detail resolved at ISO 12,800 (2,800l/ph) remains high and the sensor even manages to resolve 2,400l/ph when shooting in the expanded ISO 51,200 setting.



Here we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

The X-E3 is the fifth X-series model we've tested with a 24.3MP X-Trans CMOS III sensor. Set the sensitivity between ISO 100 and ISO 800 and your images will feature barely any noise. Push to ISO 1600 and you'll begin to see luminance noise, but this is easy to remove in post. Luminance noise slowly starts to become more apparent at ISO 3200 and 6400, but these settings are by all means usable. I would happily set ISO 6400 as my upper limit when using the X-E3's Auto ISO setting and would probably push as far as ISO 12,800 if it ensured I captured a subject sharp. The higher ISO 25,600 and ISO 51,200 settings see a drop in saturation and are best avoided.

RAW ISO 100



RAW ISO 800



RAW ISO 6400



RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,200



Verdict



WITH the X-E3, Fujifilm has made a camera that advances on the aesthetics of previous X-E series models. It features Fujifilm's most up-to-date sensor and processor technology, offering image quality and a performance that's on a par with the X-Pro2 and X-T2. Those who love the retro charm and classic styling but can't justify spending £750 more on the X-Pro2 are likely to be tempted.

There are a few questions you'll want to ask yourself, though. Crucially, whether you need a tilt screen. If the answer is yes and you would prefer a central viewfinder with a DSLR-like design that feels better in the hand with large lenses, the Fujifilm X-T20 or X-T2 would make a better choice. The fact the X-T20 is a few months older also means you can pick it up slightly cheaper. The newly developed image-recognition algorithm the X-E3 debuts is a welcome update, but I suspect Fujifilm will make this available to X-T20 users via a firmware in the future.

The X-E3 offers a very satisfying user experience. It takes a bit of time to get used to the lack of four-way controller and built-in flash, but the customisable touch functions are excellent and it highlights that Fujifilm's touchscreen functionality is getting better with each new release. The addition of Bluetooth makes the process of pairing it with a mobile device slightly easier, but frequent use of Wi-Fi will drain the battery fairly quickly to the extent a spare battery or power bank is essential for longer periods of shooting.

Those who choose the X-E3 are unlikely to be disappointed with their decision. It presents all the advanced controls those progressing from a smartphone will want and it's a great walkaround camera that oozes style for fashion-conscious enthusiasts, too. To answer my earlier question, the X-E3 is right up there as one of the finest vintage-inspired mirrorless cameras on the market today for under £1,000.

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

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 **WHITE WALL**

Here, shooting wide open allowed me to blur the background in a way most wideangles simply can't match
 Sony Alpha 7 II via Novoflex adapter,
 1/5000sec at f/1.4, ISO 100



Zeiss Milvus Distagon T* 25mm f/1.4

Zeiss's new 25mm wideangle prime is exquisitely built, but can its £1,999 price tag possibly make sense? **Andy Westlake** finds out

Two years ago, Zeiss introduced its Milvus range of manual-focus prime lenses. Designed for use on DSLRs with high-resolution full-frame sensors, these promise best-in-class optical performance, weather-sealed construction, and colour-matched images throughout the range.

Its latest in the series is the Milvus Distagon T* 25mm f/1.4, which offers a classic wideangle view on full-frame DSLRs. It's available in two mounts: ZE for Canon EOS, and ZF for Nikon SLRs. But it will have its work cut out in the market, as it will be competing directly against some very highly regarded optics: namely the Canon EF 24mm f/1.4L II USM and Nikon

AF-S Nikkor 24mm f/1.4G ED which both cost in the region of £1,500, and the £650 Sigma 24mm f/1.4 DG HSM Art. With these lenses all offering autofocus, who in their right mind might buy the manual-focus Milvus, and why?

Features

One clue to the lens's possible attraction comes from its optical formula. With 15 elements in 13 groups, its optical design includes two aspherical elements, alongside no fewer than seven made from anomalous partial dispersion glass to help minimise distortion and aberrations. Zeiss's T* coating is also employed to combat flare and ghosting.

The aperture diaphragm has nine rounded blades, to give out-of-focus backgrounds an attractive blur. The Nikon-mount version includes a mechanical aperture ring, allowing back-compatibility with manual-focus film SLRs. This clicks at half-stop intervals, although the camera only detects and displays full stops in the viewfinder. A small button that's perfectly placed beneath your thumb locks the ring at f/16 for use on cameras that don't support on-lens aperture rings, or for when you'd rather use the electronic dial on the body.

The minimum focus distance is 25cm, with a floating focus system employed to maximise image quality throughout the distance range. Focusing is fully internal, meaning the 82mm filter thread doesn't rotate during the process.

Build and handling

This is one big, heavy beast of a lens. At 114mm long and 95mm in diameter, it's



The lens resolves vast amounts of detail even wide open
Nikon D810, 1/800sec at f/1.4, ISO 64



substantially larger than its rivals, while its weight of around 1.2kg counts as half as much again. Like the rest of the Milvus range, the 25mm is sealed against dust and moisture, with the most visible sign of this being a blue rubber seal around the metal lens mount.

The lens's all-metal construction and minimalist design simply exude quality. Even the hood is an object of beauty, and its deep petal-type design and felt lining mean it should be effective at blocking stray light.

The smooth rubber focus ring gives good grip, and includes a traditional distance and depth-of-field scale along with an adjustment mark for use with infrared film. On my review

sample, the infinity mark was perfectly calibrated, but the focus ring can turn a little way beyond to deal with varying ambient temperatures. It takes almost half a turn to adjust between infinity and the minimum distance of 25cm. The DoF scale is calibrated for making prints, by the way, so don't expect it to be a predictor of pixel-level sharpness when examining your images up-close on screen.

Testing the lens on the Nikon D810, I found that due to the lens's bulky barrel, access to the aperture ring was quite restricted, with not a huge amount of room for your fingers. The half-stop click points are also a little loose compared to many older primes. However,

'The all-metal construction and minimalist design simply exude quality'

videographers will be pleased to hear that the aperture ring can be de-clicked by rotating a small screw that's embedded in the mount.

Focusing

If you're considering buying this big, chunky, expensive lens, it's presumably for Zeiss's famed optical quality. This means you'll want to get your subjects in perfect focus when shooting at wide apertures. This, however, is where problems arise. It's a dirty secret that AF SLRs' focus screens simply aren't suitable for really precise manual focus with fast primes; this is a direct consequence of them also having to be suitable for use with relatively slow maximum aperture zooms.

As I feared, when I tested how best to attain correct focus, I found that the focus snap in the D810's viewfinder isn't great, and certainly insufficient for obtaining totally sharp pictures at f/1.4. Some help is at hand, though, in the shape of Nikon's virtual rangefinder, which uses the autofocus sensor to judge when the image is properly sharp. This gives better results than relying on the focus screen, but still has too much leeway to guarantee perfectly sharp images. For truly accurate focusing you really have to use magnified live view. I got much better results handheld by switching the lens to a Sony Alpha 7 II via a mount adapter.

I also found that it was quite easy to inadvertently move the focus ring while shooting. The natural position to support this



Vignetting is obvious at f/1.4
Nikon D810, 1/40sec
at f/1.4, ISO 100



The large aperture is ideal for shooting in dimly lit interiors Sony Alpha 7 II, 1/8sec at f/1.4, ISO 200

lens is by the forward metal section of the barrel, but this actually forms part of the focus ring. So a slight change of grip can accidentally adjust the focus. Unfortunately, at f/1.4, this can be the difference between your subject being perfectly in focus or not.

Performance

So the Zeiss 25mm f/1.4 is huge, heavy, and extremely difficult to focus accurately. But when you do get your shots in focus, the reason for its size and price become clear – it's a seriously fine performer. There's some smearing of fine detail in the extreme corners at maximum aperture, of course, but to an impressively low degree. By f/5.6, even those corners become pretty much as sharp as you could reasonably want.

Indeed, most aberrations are all but eliminated. There's a tiny bit of colour fringing in the corners of the image, but it's only visible if you really go hunting for it. Likewise, I struggled to find any sign of longitudinal chromatic aberration at all. There's a small degree of barrel distortion, but it's simple to fix. Overall, the lens's most obvious 'flaw' is vignetting at large apertures – but you're always going to see that from a full-frame fast prime.

As a result, images from the Milvus 25mm f/1.4 are incredibly sharp, clean and detailed, almost regardless of the aperture used. So not only can you realistically shoot at f/1.4 when necessary, you can also stop down and raise the ISO further than you might otherwise dare, safe in the knowledge that the lens is providing the kind of crisp detail that is less likely to be smeared away by noise-reduction algorithms.

If I have any criticism at all, it's that out-of-focus backgrounds can be a little harsh, with noticeable bright rings around highlight blur discs. But that's not really surprising from a fast wideangle. On a more positive note, flare is very well controlled, and the lens gives attractive 18-point sunstars when shooting into the light stopped down.

Verdict

Lenses like the Zeiss Milvus 25mm f/1.4 are always going to polarise opinion. For some photographers, the ability to call upon optics of such high quality is worth the premium over more mainstream alternatives. Couple this lens with a high-resolution pro DSLR and you'll be able to make huge prints that are jam-packed full of detail, with the minimum of effort in post-processing.

However, for many others, it's just not very practical. Super-sharp manual-focus fast primes for DSLRs face an almost existential problem: what's the point when the camera itself makes it near-impossible to focus them accurately enough at large apertures? Most users will prefer the experience of shooting with autofocus lenses instead.

But that's the point really; Zeiss lenses are for the kind of serious photographer who really understands their advantages and limitations, and knows how to get the most out of them. For that sort of user, the Milvus 25mm f/1.4 is a genuinely superb choice.



Data file

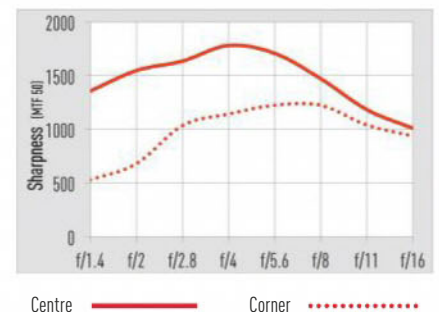
Price £1,999
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Lens elements 15
Groups 13
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Zeiss Milvus Distagon T* 25mm f/1.4

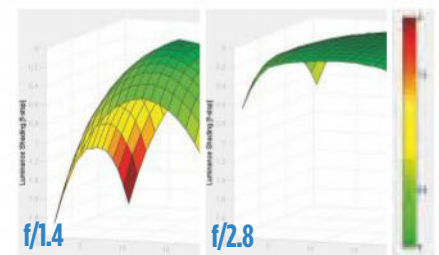
Resolution

Tested on the 45MP Nikon D850, the lens delivers an excellent set of Image Engineering test results. It's spectacularly sharp in the centre, even at f/1.4, and only gets better on stopping down. The corners register lower values, but examination of real-world images reveals that the lens can still resolve very fine detail, just at low contrast. The optimum apertures to attain best sharpness are f/5.6 to f/8.



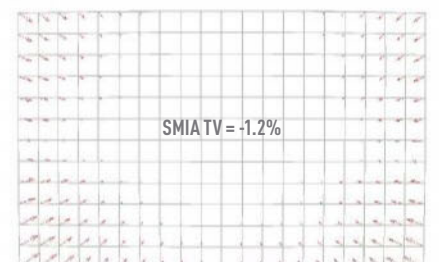
Shading

Just as we'd expect for a fast prime on full frame, there's considerable shading wide open, with an almost two-stop drop in illumination at the corners when set to f/1.4. Stopping down to f/2 reduces this considerably to 1.2 stops, and by f/2.8 only slight darkening is detectable in the extreme corners.



Curvilinear distortion

As is typical of wideangle lenses, a little barrel distortion is visible in our test chart shots, but it's not especially strong. It's also very simple in character, which means it's easy to fix in software without having to resort to profiled corrections. I found that applying a setting of +10 in Adobe Camera Raw gave near-perfect compensation.



Miggo Pictar

Michael Topham tests a new camera case for iPhone users

● £109 ● www.mymiggo.com

At a glance

- iPhone 4S/5/5C/5S/6/6S/SE/7/8/8Plus and X compatible
- Five external buttons/dials
- Dedicated Pictar app
- Weight 60g
- 100x71x33mm (LxHxD)

THE PROLIFERATION of smartphones has resulted in millions of people using their handheld device as their daily camera, but one thing they're not so good at is offering the same type of feel and control as a camera with dedicated controls. Miggo has set its sights on developing a solution with the Pictar case, which mimics the feel of a camera in the hand, and offers buttons and dials to adjust key settings.

The way it works is simple – a spring-loaded jaw clamps the iPhone securely in place and then, in what seems like magic, it allows you to dial in exposure compensation, change the shooting mode and control the zoom with the front scroll dial using the free Pictar app. The top-plate shutter button can be half depressed to acquire focus before a shot is taken. There are some intuitive shortcuts, such as depressing the front dial, which initiates the front camera for selfies. The case itself feels cheap and plasticky, but the twin dials, although small, operate smoothly and silently. It does make the iPhone feel more secure in the hand when you're shooting stills and movies, plus there's a tripod thread on the underside, should you have a desire to lock off your smartphone on a tripod or attach it to a gimbal. There's even a cold-mount shoe for attaching a small continuous LED light source.

As for the app, you're first guided through the controls before you're presented with an intuitive shooting screen. This displays shutter speed, aperture and ISO, with an exposure-compensation scale lining the bottom. Battery life is also displayed and there's a shortcut to all photos taken for fast output and sharing. The cog icon is used to access other settings such as self-timer, flash, histogram and so on. The app works well and there's clearly been some good thought put into it.

Verdict

The Pictar case improves the handling of the iPhone for picture taking, but it has a few negative points. The case fails to protect the entire phone and you expect a better build quality for the price. Its use is restricted to the Pictar app, too, which doesn't support raw-format recording. All in all, it makes picture taking with an iPhone more enjoyable, but you get the impression a much-improved version will follow.



Smart wheel

In default mode, the smart wheel controls seven pre-set modes, which allow users to easily adjust the iPhone to any situation.

Ultrasonic OS

The grip communicates with the phone and the app via ultrasonic frequencies rather than Bluetooth.



Tripod thread

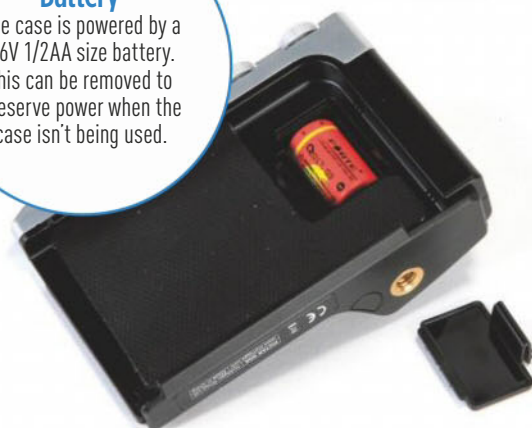
The grip features an off-centre standard 1/4in thread at its base, so it can be attached to a tripod or gimbal.

IN THE BOX

The Pictar features a rubberised slip-free grip, but there's still a chance it could slip from your grasp when your hands are cold or wet. To prevent any risk of damage, a wrist strap and neck strap are supplied, along with a padded pouch and battery. Ideally, it would have been better if the grip featured a rechargeable battery. However, the supplied battery is said to last for 4-6 months, after which a replacement will be required.

Battery

The case is powered by a 3.6V 1/2AA size battery. This can be removed to preserve power when the case isn't being used.



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When the weather is overcast and dull, one option is to try long exposure minimalism and the Old Pier at Swanage in Dorset is a great subject, with its decaying wooden posts surrounded by empty sea. Why long exposures? Well, with seascapes, a long exposure will smooth out the texture of both water and sky, simplifying the scene further and enhancing their use as negative space in the composition.

I wanted to smooth the water to a completely glassy surface, so I selected a ProGlass 4.5 (15-stop) IRND. With some adjustment of aperture and ISO, I was able to get an exposure of 8 minutes - any longer would have smoothed the clouds too much. A 0.6ND (two-stop) medium grad added some drama to the sky and the final result had just the look I was after.

The colours are really neutral, which is remarkable for such a dense filter and there is a superb clarity and evenness of exposure across the frame. The other great feature of this filter is that its stated stop value is absolutely spot on, so calculating long exposures is no problem. It should be no surprise that these filters now have a permanent place in my kit bag.

Canon 5Ds, 24-70mm f/4L at 42mm,
ISO 200, 480 seconds at f/8.0

ProGlass 4.5 IRND (15-stop),
0.6 ND medium grad (2-stop)

(RAW file – unprocessed)

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This Kipon adapter allows SLR lenses to be attached to Fuji X bodies

How to get a shift on

Q I'd love a tilt-shift lens, but as my current system is the Fujifilm X series I'm doubtful I can add to my current line-up. What are my options, or should I simply buy another camera and lens for tilt-shift photography? If so, what is the best way to do this without breaking the bank?

Keith Jones

A For around £425, though shift only, you could go for the Laowa LX FX 15mm f/4 Wide Angle 1:1 Macro. At the time of writing, this is not available in a native Fujifilm X mount, but you will be supplied with either a Canon or Nikon DSLR-fit version and a Fujifilm X-mount adapter. With both tilt and shift options, at around £750 there's the Samyang T-S 24mm f/3.5, but that may be out of your price range. Probably a more interesting option is a £230 tilt-shift adapter from Kipon, which enables you to fit full-frame SLR lenses. This could work well with a wise choice of older, and cheaper, film-era SLR lenses from the likes of Canon, Nikon, Pentax and Olympus.

Where has the port gone?

Q My 10-year-old HP laptop is in urgent need of replacement. I am quite keen on the Lenovo Miix 510, which is a more affordable mimic of the Microsoft Surface Pro; basically a 12in tablet with a very thin keyboard that doubles as a screen cover. I think it's powerful enough to run Lightroom, which I intend to start using at the same time as my laptop upgrade. The problem is that there doesn't seem to be a monitor port of any kind on the Lenovo, or a LAN

port. I was thinking about using the latter to connect to a NAS drive, containing my Photoshop library, as Wi-Fi would be slower. Neither is there an SD card slot. I find all this rather perplexing, or am I missing something?

Ed Jarvis

A We are now in the era of multi-function ports. The Lenovo Miix, like an increasing number of compact computing devices, only has two USB ports. One, crucially, is a C-type USB 3.1 port. Apart from

not needing to worry which way around the connector plugs in, the clever thing about USB C is that it can carry display signals as well as more conventional USB data. To connect your Lenovo to an external monitor you simply need a USB C monitor port adapter. Adapters are available for DisplayPort, HDMI, DVI, and VGA connections. You can also get USB C to Ethernet LAN port adapters and ordinary USB3 LAN port adapters are also available. If you really like, you can get USB C multi-adapters that provide several types of monitor port, an additional USB C port, a USB3 hub and an Ethernet port. You can even find them with SD card reader slots, though the Lenovo Miix 510 does at least have a MicroSD reader.

Which 50mm f/1.4 Takumar for Pentax?

Q I'm bringing my old Pentax SP1000 out of retirement. When I bought it new in the early 1970s, it came with a 55mm f/2 standard lens, but I gave that away ages ago, and I quite fancy an f/1.4 to replace it. I see that there are 50mm Super Takumars and SMC Takumars. The prices seem fairly similar, but the Supers have an older-style look. What should I get?

Lena York

A All the 50mm f/1.4 Takumars from the '60s and '70s are very good. The later Super Multi Coated (SMC) versions were available until 1974, when the last M42 screw-thread Pentax SLRs were made. The following year, Pentax introduced the K-mount bayonet. The first Super Takumar 50mm f/1.4 was an eight-element design. These were only made for a couple of years and are quite rare. You can

tell the eight-element version apart from the later seven-element design by looking at the stop-down switch, which is labelled A/M on the eight-element, while the seven-element has the legend Auto Man.

Probably because there isn't a massive difference in the abilities of any of these versions, there are a lot of contradictory opinions as to which is best. This might simply be because some examples are in better condition than others. Some say the eight-element version is sharper in the centre, but loses out in the corners. The SMC version, which has the same seven-element optics, has far better resistance to flare. A word of caution about seven-element examples; some exhibit a yellowing of the glass. This is thought to be down to the yellowing of the clear adhesive that was used to bind some of the optical elements into groups. The same lenses have a high-density lens element in which the optical glass contains a small amount of radioactive thorium. There is no need to panic, though – in normal use, these lenses are quite safe to use.

Opinions vary as to which Takumar 50mm f/1.4 is better



Q&A compiled by Ian Burley



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UK IMPORT restrictions made German Diax cameras difficult to buy in the 1950s, but if you want a classic 35mm rangefinder camera today and can't afford a Leica, consider the Diax IIb.

The first Diax in 1947 was a simple viewfinder camera. Among those that followed some had fixed lenses and rangefinders, others had interchangeable lenses and no rangefinders, some had knob film wind, others had lever

wind. It all culminated in the Diax IIb, which had the lot: rangefinder, interchangeable lenses and lever wind.

There's a choice of six lenses, which conveniently all use the same size filter thread but fit to the body in an unusual way. The body has a male thread and the lens has a female thread. They are placed together and a ring around the lens is turned to secure the connection. The camera has two viewfinders built in, for 50mm and 85-90mm lenses, but a range of accessory viewfinders is also available to slot into the accessory shoe.

For close-up work, the camera can be equipped with a proximeter containing two lenses. A circular close-up lens fits to the camera lens and, attached above this,

another rectangular lens stands in front of the rangefinder windows. This deflects light, converting the rangefinder for close-focusing while correcting parallax.

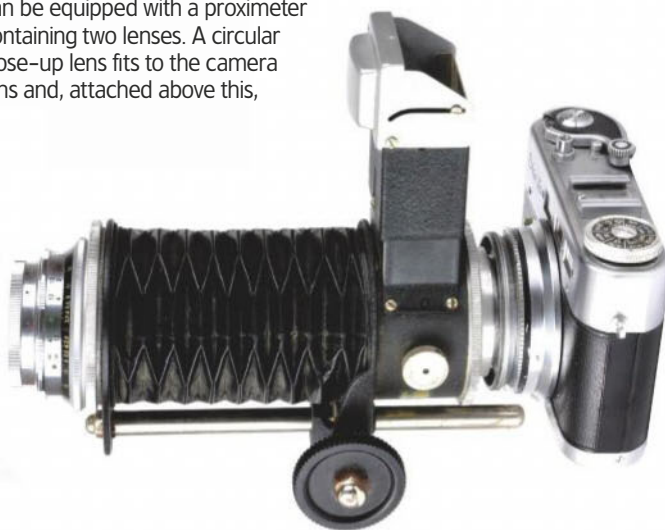
Other accessories, made by Diax and independent manufacturers, include a lens hood, filters, viewfinders, measuring tape for close-ups, copying stand and a bellows attachment incorporating a mirror system that converts the camera into a close-focusing single lens reflex.

What's good Solid German workmanship, compact size and comprehensive range of easy-to-find accessory lenses.

What's bad Rather small built-in viewfinders and unexpectedly heavy for its size.



Fitted with its proximeter close-up device and separate close-up lens



The close-up reflex attachment was made in a Diax fitting by Sperling

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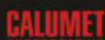
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Buying Guide

592
cameras
& lenses
listed &
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Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.



DSLR cameras				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE	ARTICULATED LCD TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
NAME & MODEL	RRP	SCORE	SUMMARY																	
Canon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi Fi	18MP	Canon EF	12,800	1080p		9	3	95	•	•	3in		500	129	101.3	77.6	485g
Canon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	24.2MP	Canon EF	51,200	1080p		9	5	95	•	•	3in	•	650	122.4	92.6	69.8	453g
Canon EOS 700D	£750	4.5★	Likeable entry level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95		•	3in	•	440	133	100	79	580g
Canon EOS 750D	£599	4★	Entry level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95		•	3in	•	440	131.9	100.7	77.8	555g
Canon EOS 760D	£649	5★	Higher end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100		•	3in	•	440	131.9	101	77.8	565g
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45 point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95		•	3in	•	600	131	99	76.2	532g
Canon EOS 80D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95		•	3in	•	600	131	100	76.2	540g
Canon EOS 80D	£999	5★	Extremely capable mid range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100		•	3in	•	960	139	105.2	78.5	730g
Canon EOS 7D Mk II	£1599	4.5★	High speed APS C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100		•	3in		670	148.6	112.4	78.2	910g
Canon EOS 6D	£1700	4.5★	Canon's most affordable full frame DSLR includes Wi Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97		•	3in		980	145	111	71	755g
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	•	45	6.5	98		•	3in	•	1,200	144	110.5	74.8	765g
Canon EOS 5D Mk III	£2999	5★	Great all round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100			3.2in		950	152	116	76	950g
Canon EOS 5DS	£2999		High resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		700	152	116.4	76.4	845g
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		390	152	116.4	76.4	845g
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7.7	100		•	3.2in	•	900	151	116	76	890g
Canon EOS-1D X Mk II	£5199		Professional high speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100			3.2in	•	1,210	158	167.6	82.6	1340g
Nikon D3300	£600	4.5★	Entry level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in		700	124	98	75.5	460g
Nikon D3400	£399		Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in	•	1,200	124	98	75.5	445g
Nikon D5300	£830	4.5★	Ageing mid range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95		•	3.2in	•	700	125	98	76	530g
Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95		•	3.2in	•	820	124	97	70	470g
Nikon D5600	£800	4.5★	Update to the D5500 adds Bluetooth for Snapbridge connectivity	24.1MP	Nikon F	25,600	1080p	•	39	5	95		•	3.2in	•	970	124	97	78	465g
Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100		•	3in		950	135	106	76	765g
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100		•	3.2in		1,100	135.5	106.5	76	765g
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8	100		•	3.2in	•	950	135.5	104	72.5	720g
Nikon D500	£1729	5★	Probably the best DX format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100		•	3.2in	•	1,240	147	115	81	860g
Nikon D610	£1800	5★	Nikon's cheapest full frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100		•	3.2in	•	900	141	113	82	850g
Nikon D750	£1800	5★	Great all round enthusiast full frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100		•	3.2in	•	1,230	140.5	113	78	840g
Nikon DF	£2600	4★	Retro styled full frame model with excellent sensor	16.2MP	Nikon F	204,800			39	5.5	100			3.2in		1,400	143.5	110	66.5	765g
Nikon D810	£2699	5★	High resolution full frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12	100		•	3.2in		1,200	146	123	82	980g
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	45.7MP	Nikon F	102,400	3840p	•	153	7	100		•	3.2in	•	1,840	146	124	78.5	1005g
Nikon D5	£5199		Nikon's top end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	100			3.2in	•	3,780	160	158.5	92	1405g
Pentax K-S1	£550	4★	Pentax's entry level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in		410	92.5	120	69.5	498g
Pentax K-50	£600	4.5★	Large viewfinder and two control dials unusual at this price	16.3MP	Pentax K	51,200	1080p		11	4	100		•	3in		410	130	97	71	650g
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in	•	410	122.5	91	72.5	678g
Pentax K-70	£600	4.5★	Solid performer that updates the K S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6	100		•	3in	•	410	125.5	93	74	688g
Pentax K-3	£950	4★	Well featured enthusiast model with in body image stabilisation	24.2MP	Pentax K	51,200	1080i	•	27	8	100		•	3.2in		560	131	100	77	800g
Pentax K-3 II	£769	4.5★	Updates the K 3, with built in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100			3.2in		720	131.5	102.5	77.5	785g
Pentax KP	£1099	4★	Compact but well specified DSLR with interchangeable hand grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100		•	3in	•	390	131.5	101	76	703g
Pentax K-1	£1599	5★	The first Pentax full frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100		•	3.2in	•	760	136.5	110	85.5	1010g
Sigma SD Quattro	£850	3★	SD mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400			9	3.6	100			3in		tbc	147	95.1	90.8	703g
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS H sensor	25.7MP	Sigma SD	6400			9	tbc	100			3in		tbc	147	95.1	90.8	708g
Sony Alpha 58	£450	4★	Entry level SLR like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p		15	5	100		•	2.7in	•	690	129	95.5	78	492g
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low resolution LCD screen and no Wi Fi	24MP	Sony A	25,600	1080p	•	79	8	100		•	2.7in	•	580	142.6	104.2	82.8	675g
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100		•	3in	•	480	142.6	104	81	647g
Sony Alpha 99	£1800	4★	Fast shooting SLR like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p	•	19	10	100		•	3in	•	500	147	111	78	812g
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100		•	3in	•	100	142.6	104.2	76.1	849g

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking prices, along with any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing amateurphotographer@timeinc.com.

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Mirrorless cameras

				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	FLASH	SCREEN SIZE	ARTICULATED TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
NAME & MODEL	RRP	SCORE	SUMMARY																
								SHOOTING				SCREEN				DIMENSIONS			
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6		• •	3in	• •	255	108	66.6	35	301g
Canon EOS M100	£449		Simple, lightweight model gains sophisticated dual pixel autofocus	24.2MP	Canon M	25,600	1080p		49	6.1		• •	3in	• •	295	108.2	67.1	35.1	302g
Canon EOS M3	£599	4★	Mid range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2		• •	3in	• •	250	110.9	68	44.4	366g
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9		• •	3in	• •	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DSLR style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9	•	• •	3.2in	• •	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6		• •	3in	•	350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		9	10		• •	3in	• •	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7	•	• •	3in		350	129	74.9	37.2	350g
NEW Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	24.3MP	Fuji X	51,200	3840p	•	325	5	• •		3in	•	350	121.3	73.9	42.7	337g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X T1	16.3MP	Fuji X	51,200	1080p	•	77	8	• •	• •	3in	•	350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799	5★	Small SLR style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8	• •	• •	3in	• •	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8	• •		3in	•	350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical/electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	•	77	8	• •		3in		250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14	• •		3in	•	340	132.5	91.8	49.2	507g
Leica TL	£1350		Stylish aluminium body and touchscreen led control	16MP	Leica L	12,500	1080p		195	5		• •	3.7in	•	400	134	69	33	384g
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	24MP	Leica L	50,000	3840p		49	20		•	3.7in	•	250	134	69	33	399g
Leica SL	£5500	4★	Leica's full frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11	• •		3in	•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts	21MP	Nikon 1	12,800	3840p		171	60		• •	3in	• •	250	98.3	59.7	31.5	265g
Nikon 1 AW1	£749	3.5★	High end CSC is waterproof and shockproof	14.2MP	Nikon 1	6400	1080p		41	15		• •	3in		220	113	71.5	37.5	356g
Olympus PEN E-PL7	£499	4★	High spec, compact size and superb image quality	16MP	Mic4/3	25,600	1080p		81	8		• •	3in	• •	350	114.9	67	38.4	357g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	8.5		• •	3in	• •	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	8.5	• •	• •	3in	• •	320	119.5	83.1	46.7	342g
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid range CSC with simplified, easy to use interface	16.1MP	Mic4/3	25,600	3840p		121	8.6	• •	• •	3in	• •	330	121.5	83.6	49.5	410g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	•	81	10	• •		3in	•	750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder styled CSC with built in viewfinder	20.3MP	Mic4/3	25,600	1080p		81	10	• •	• •	3in	• •	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1	£1300	5★	Fully weather proofed and Wi Fi enabled pro level CSC	16.8MP	Mic4/3	25600	1080p	•	81	10	• •		3in	• •	330	130	93.5	63	497g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super fast shooting and remarkable in body IS	20.4MP	Mic4/3	25,600	3840p		121	18	• •		3in	• •	440	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR style CSC	16MP	Mic4/3	25,600	3840p		49	8	• •	• •	3in	• •	360	124.9	86.2	77.4	410g
Panasonic Lumix G80	£699	4.5★	DSLR style model for enthusiasts with in body IS and 4K video	16MP	Mic4/3	25,600	3840p		49	9	• •	• •	3in	• •	330	128.4	89	74.3	505g
Panasonic Lumix GX800	£500	4★	Tiny easy to use pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49	5.8		• •	3in	• •	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p		49	8	• •	• •	3in	• •	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	•	49	8	• •		3in	• •	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive	16MP	Mic4/3	25,600	4096p		49	12	• •	• •	3in	• •	500	133	93	84	560g
Panasonic Lumix GH5	£1299	4.5★	Video focused high end CSC with in body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p		225	12	• •		3.2in	• •	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry level DSLRs	20.1MP	Sony E	16,000	1080p		25	3.5		• •	3in	•	420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	6		• •	3in	• •	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS C sensor	24MP	Sony E	25,600	1080p		179	11	• •	• •	3in	•	310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	•	425	11	• •	• •	3in	•	350	120	66.9	48.8	404g
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in body image stabilisation	24.2MP	Sony E	51,200	3840p	•	425	11	• •	• •	3in	• •	350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5	• •		3in	•	340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full frame Alpha 7 II includes in body image stabilisation	24.3MP	Sony E	25,600	1080p	•	117	5	• •		3in	•	350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	•	25	4	• •		3in	•	340	127	94	48	465g
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full frame cameras available	42.4MP	Sony E	102,400	3840p	•	399	5	• •		3in	•	290	126.9	95.7	60.3	625g
Sony Alpha 7S	£2259	4★	Remarkable low light and video capabilities	12.2MP	Sony E	409,600	1080p	•	25	5	• •	• •	3in	•	380	126.9	94.4	48.2	489g
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5	• •		3in	•	310	126.9	95.7	60.3	627g
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	24.2MP	Sony E	204,800	3840p	•	693	20	• •		3in	• •	650	126.9	95.6	63	673g



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SONY

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Nikon defocus control portrait lenses	ED Extra low Dispersion elements	LD Low Dispersion glass	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DC Sigma's lenses for APS C digital	EF Canon's DSLR lenses for full frame	LM Fujifilm Linear Motor	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DG Sigma's designation for full frame lenses	EF-S Canon lenses for APS C sized sensors	MP-E Canon's high magnification macro lens	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di Tamron lenses for full frame sensors	EF-M Canon's lenses for its mirrorless M range	OIS Optical Image Stabilisation	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-II Tamron lenses designed for APS C DSLRs	EX Sigma's 'Excellent' range	OS Sigma's Optically Stabilised lenses	TS-E Canon Tilt and Shift lens
APD Sigma Apochromatic lenses	Di-III Tamron lenses for mirrorless cameras	FA Pentax full frame lenses	PC-E Nikon tilt and shift lenses	UMC Ultra Multi Coated
ASPH Aspherical elements	DN Sigma's lenses for mirrorless cameras	FE Sony lenses for full frame mirrorless	PF Nikon Phase Fresnel optics	USM Canon lenses with an Ultrasonic Motor
AT-X Tokina's Advanced Technology Extra Pro	DO Canon diffractive optical element lenses	G Nikon lenses without an aperture ring	PRO Tokina and Olympus Professional lenses	USD Tamron Ultrasonic Drive motor
AW Pentax all weather lenses	DT Sony lenses for APS C sized sensors	HS Sigma's Hypersonic Motor	PZD Tamron Piezo Drive focus motor	VC Tamron's Vibration Compensation
CS Samsung lenses for APS C cropped sensors	DX Nikon's lenses for DX format digital	IF Internal Focusing	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
D Nikon lenses that communicate distance info	E Nikon lenses with electronic apertures	IS Canon's Image Stabilised lenses	SDM Pentax's Sonic Direct Drive Motor	XR Tamron Extra Refractive Index glass
DA Pentax lenses optimised for APS-C-sized sensors	E Sony lenses for APS-C mirrorless	L Canon's 'Luxury' range of lenses	SMC Pentax Super Multi Coating	WR Weather Resistant

DSLR Lenses													
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)
LENS	RRP	SCORE	SUMMARY										
CANON DSLR													
EF 8-15mm f/4 L USM	£1499		Impressive looking fisheye zoom lens from Canon									15	n/a
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra wideangle that's a must have for anyone shooting landscapes and cityscapes									22	67
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration									24	77
EF 11-24mm f/4 L USM	£2799		Long awaited by Canon full frame users, this is the world's widest angle rectilinear zoom lens									28	n/a
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open									20	n/a
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four stop image stabilisation and Super Spectra coatings, together with a useful range									35	72
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular									28	82
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather sealed lens barrel									28	82
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra wideangle zoom for full frame cameras									28	77
TS-E 17mm f/4 L	£2920		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings									25	77
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals and does so with ease									28	77
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three stop image stabilisation, Super Spectra coating and a circular aperture									35	77
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives									35	67
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four stop image stabilisation									25	58
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS C EOS DSLRs, with compact design and updated optics									25	58
EF-S 18-135mm f/3.5-5.6 IS	£500		Four stop image stabilisation, and automatic panning and tripod detection									45	67
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work									39	67
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology									39	67
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range									45	72
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear focusing system and a USM motor									25	72
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements									25	77
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation									20	58
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry everywhere size and a highly competent imaging performance									16	52
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings									21	82

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													DIMENSIONS
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional quality standard zoom lens with a fast aperture			•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L series zoom said to be compact, portable and aimed at both professionals and amateurs	•	•						•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all round performer, and keenly priced, too		•	•					•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full frame cameras uses an all new optical design		•	•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479		A versatile standard zoom lens that's an ideal route into full frame photography		•	•					•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element		•	•					•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L series optic with expansive range, image stabilisation and a circular aperture		•	•					•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built in dual LED light for close up shooting		•	•						13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system		•	•					•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L series line up			•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low light shooting			•						30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt and shift lens designed for studio product photography			•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			•					•	35	49	69.2	39.3	130g
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt and shift macro lenses, this replaces the TS E 45mm f/2.8			•					•	27	77	86.9	114.9	945g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies		•	•						110	58	70	111.2	375g
EF-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18 55mm kit lens, with image stabilisation and USM		•	•						110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near silent focusing			•						20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•					•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non stabilised L series optic, with rear focusing and four UD elements			•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles per pixel is simply amazing		•	•					•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L series alternative to the f/2.8 versions available			•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer		•	•					•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided		•	•					•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid range telephoto zoom with new optics and much improved autofocus		•	•					•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L series lens with a highly durable outer shell		•	•					•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three layer diffractive optical element and image stabilisation		•	•					•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75 300mm f/4 5.6 III USM but with no USM			•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though			•					•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well crafted lens, with fast and quiet AF with good vignetting and distortion control			•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.4L IS USM	£1570		Highly desirable portrait lens combines large aperture and optical image stabilisation		•	•					•	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5★	Non rotating front ring thanks to rear focusing system, as well as USM			•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm format telephoto lens with tilt and shift movements			•					•	50	58	73.6	88	565g
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt and shift macro lenses, this replaces the TS E 90mm f/2.8			•					•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits			•					•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)			•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro grade macro optic		•	•					•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L series construction and optics, including fluorite and Super UD elements		•	•					•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L series construction with two UD elements and wide maximum aperture			•					•	90	72	82.5	112	750g
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt and shift macro lenses, with 1:2 magnification			•					•	49	82	88.5	139.1	1110g
EF 180mm f/3.5 L Macro USM	£1870		L series macro lens with inner focusing system and USM technology			•					•	48	72	82.5	186.6	1090g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear focusing system in this L series optic			•					•	150	72	83.2	136.2	765g
EF 300mm f/4 L IS USM	£1740		Two stop image stabilisation with separate mode for panning moving subjects		•	•					•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•					•	350	77	90	256.5	1250g

NIKON DSLR

8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full frame DSLRs that gives a circular view at 8mm and full frame coverage at 15mm			•					•	16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•		•						22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22			•						24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close Range Correction system and ED glass			•						14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer			•						30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality			•						20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration			•						28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full frame fisheye lens with Close Range Correction system and 25cm focus distance			•					•	25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout		•	•					•	28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX format users is designed as a travel lens for APS C DSLRs			•						35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second generation VR II technology and Super Integrated Coating		•	•						38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher quality standard zoom for DX format DSLRs			•						36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual focus override for full frame DSLRs			•					•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry level standard zoom lens			•						28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability		•	•						28	52	66	59.5	195g
18-55mm f/3.5-5.6 G ED VR AF-P DX	£149		A compact, lightweight DX format zoom that's an ideal walk around lens			•						25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX format zoom lens with Vibration Reduction			•		•				25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction		•	•						n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX format zoom, this lens is a great all rounder			•						45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four stop VR II system, two ED and three aspherical elements in this DX superzoom lens		•	•						50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX format zoom lens with wideangle to super telephoto reach		•	•						45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens		•	•						48	67	78.5	99	550g

DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	PENTAX	SIGMA	FULL FRAME	MM FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY																		
19mm f/4 E ED PC	£3300		Super wideangle tilt and shift lens for architecture and landscape photography														25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX format prime lens that's compact and lightweight														20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close Range Correction system														25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close Range Correction system														30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic														25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX format lens that aims to appeal to landscape, interior, architecture and street photographers														23	72	77.5	83	355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture														21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens														38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro spec standard zoom looks like its best lens yet														38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX format standard zoom with Auto Tripod detection and VR														38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens														45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions														28	77	83	100.5	645g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers														25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm														25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'														50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX format DSLRs, a great standard prime lens														30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX format prime lens with bright f/1.8 aperture. Versatile and lightweight														25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide aperture settings this optic achieves respectable resolution, which decreases with aperture														25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal coated lens designed for the FX range														30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget priced macro lens that delivers the goods on multiple fronts														20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC E) standard lens used in specialised fields such as studio and architecture														25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry level prime puts in a fine performance while offering backwards compatibility with AI cameras														45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D series 50mm f/1.4														45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22														45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut price standard lens for FX shooters or a short telephoto on DX format DSLRs														45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX format cameras, with Vibration Reduction and SWM technology														110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra compact design, perfect for smaller DX-format DSLRs														110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available														140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX format full frame premium prime lens with large f/1.4 aperture														58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system														22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass														18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths														140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control														110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70 200mm offers third generation VR and weight savings over its more expensive f/2.8 cousin														100	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature packed optic, with a VR II system, 9 bladed diaphragm, SWM and ED glass														150	67	80	143.5	745g
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full frame lens to feature a stepper motor for autofocus														120	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space saving collapsible design														110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto														110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80 400mm f/4.5 5.6D ED VR, focusing is excellent at tracking fast moving subjects														175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass														28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid tele lens with an internal focusing system and rounded diaphragm														85	77	86.5	84	595g
85mm f/1.8 D	£385		Portable medium telephoto ideal for portraits														85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5★	Rear focusing system and distance window in this medium telephoto lens														80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC E) telephoto, designed to be ideal for portraits and product photography														39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX format prime lens with bright f/1.4 aperture, ideal for portraiture														100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results														31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control														90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus Image Control and a rounded diaphragm in this telephoto optic														110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass														150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close Range Correction system														50	62	76	104.5	1190g
200-500mm f/5.6 E ED VR AF-S	£1179		A super telephoto zoom lens compatible with Nikon FX format DSLR cameras														220	95	108	267.5	2300g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system														230	52	124	267.5	2900g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements														140	77	89	147.5	755g
LAOWA DSLR																					
12mm f/2.8 Zero D	£899		Ultra wideangle lens for full frame DSLRs that promises minimal distortion														18	77	74.8	82.8	609g
15mm f/4 1:1 Macro	£449		Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A														12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319		With 2:1 Macro, an all in one option for normal portrait photography as well as ultra macro														18.5	62	95	70	503g
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh														90	67	98.9	76	745g

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT

PENTAX DSLR

DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						30	77	83.5	87.5	430g
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too						17	77	83.5	69	420g
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra low dispersion elements						18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather resistant ultra wideangle zoom with fast maximum aperture and fixed petal type hood						28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather resistant, this zoom features a round shaped diaphragm to produce beautiful bokeh						35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct drive (SDM) focusing system						28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super thin standard zoom that's weather resistant and features a round shaped diaphragm						30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down						25	52	68	67.5	220g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather resistant construction and an aspherical element, as well as SP coating						25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather resistant mid range zoom lens						40	62	73	76	405g
DA 18-105mm f/3.5-6.3 ED DC SDM	£699		15x superzoom for company's K mount DSLRs featuring two extra low dispersion (ED) elements						49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state of the art HD coating, a completely round shaped diaphragm, and weather resistant						28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited edition optic offers a floating element for extra close focusing						20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full frame compatible premium standard zoom includes a HD coating to minimise flare and ghosting						38	82	109.5	88.5	787g
DA 28-105mm f/3.5-6.3 ED DC HD	£549		Standard zoom lens for the K 1 full frame DSLR that's much more affordable than the 24 70mm f/2.8						50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget priced prime lens for beginners						30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						40	49	63	15	90g
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed focal length lens						40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi layer coating						45	49	27	64	155g
FA 50mm f/1.4 smc	£399		High quality fast prime. The 'FA' indicates that its image circle covers the 35mm full frame format						45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid range action subjects						100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather resistant construction, Quick Shift focus system and an SP coating						n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video friendly fast and silent autofocus motor						95	58	76.5	89	442g
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt resistant SP coating						140	58	75	111.5	440g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						140	58	71	111.5	466g
DA* 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high performance Star (*) series developed for best image rendition						120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						70	49	48	64	270g
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio						30	49	67.5	80.5	345g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full frame coverage						30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super telephoto lens with weather resistance, designed to produce extra sharp, high contrast images						200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						140	77	83	184	1070g

SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS C sensors						30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti reflection coating system and embedded lens hood						24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full frame DSLRs						20	n/a	77.3	70.2	500g
14mm f/2.8 ED UMC	£279		Ultra wideangle manual focus lens; bulb like front element means no filters can be used						28	n/a	94	87	552g
14mm f/2.4 Premium MF	£899		High end ultra wideangle prime with premium optics and large maximum aperture						28	n/a	95	109.4	791g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS C sensors						20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large aperture manual focus wideangle lens for full frame DSLRs						20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra wideangle manual focus lens comprising 13 elements arranged in 42 groups						25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt and shift wideangle lens for a fraction of the price of Canon and Nikon's offerings						20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real world use, making it something of a bargain						30	77	83	111	660g
50mm f/1.4 AS UMC	£299		Manual focus fast standard prime for full frame DSLRs						45	77	74.7	81.6	575g
85mm f/1.2 Premium MF	£899		High end manual focus lens sports an impressively fast maximum aperture						80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers						100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full frame compatible, the Samyang 100mm is a close up true Macro lens						30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur						80	77	82	122	830g

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SIGMA DSLR														
4.5mm f/2.8 EX DC HSM	E739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•	•	•	•	13	n/a	76	77.8	470g
8mm f/3.5 EX DG	E799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•	•	•	•	13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	E800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end			•	•	•	•	24	72	75	105.7	555g
10mm f/2.8 EX DC	E599		A Hyper Sonic Motor (HSM) and built in hood feature in this diagonal fisheye lens			•	•	•	•	13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	E650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list			•	•	•	•	24	82	87.3	88.2	520g
10-20mm f/4-5.6 EX DC HSM	E550	5★	A fine all rounder, thanks to MTF curves that stay above 0.25 cycles per pixel down to f/16			•	•	•	•	24	77	83.5	81	470g
12-24mm f/4 DG HSM A	E1649		Premium full frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•	•	•	•	24	n/a	101	132	1150g
12-24mm f/4.5-5.6 EX DG HSM	E868	4★	A tightly matched set of MTF curves, but APS C users are advised to look at the 10 20mm instead			•	•	•	•	28	n/a	87	102.5	600g
14mm f/1.8 DG HSM A	E1679		World's first f/1.8 ultra wideangle prime lens for full frame DSLRs			•	•	•	•	27	n/a	95.4	126	1170g
15mm f/2.8 EX DG	E629	4★	This fisheye optic puts in a very solid performance not to be dismissed as a gimmick!			•	•	•	•	15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	E689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation			•	•	•	•	28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	E449		Compact redesign of this well received lens launches the 'Contemporary' range			•	•	•	•	22	72	79	82	470g
18-35mm f/1.8 DC HSM	E799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•	•	•	•	28	72	78	121	810g
18-200mm f/3.5-6.3 DC	E349	3★	Good CA control at 200mm but otherwise an average performer			•	•	•	•	45	62	70	78.1	405g
18-200mm f/3.5-6.3 DC OS	E449	4★	Excellent resolution and consistent performance, but control over CA could be a little better			•	•	•	•	45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	E572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures			•	•	•	•	45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	E500		Ultra compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras			•	•	•	•	35	62	73.5	88.6	470g
18-300mm f/3.5-6.3 DC Macro OS HSM	E499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens			•	•	•	•	39	72	79	101.5	585g
20mm f/1.4 DG HSM A	E799	5★	An outstanding wideangle fixed focal length lens			•	•	•	•	27.6	n/a	90.7	129.8	950g
24mm f/1.4 DG HSM A	E799	5★	The latest addition to Sigma's 'Art' line of high quality fast primes			•	•	•	•	25	77	85	90.2	665g
24-35mm f/2 DG HSM A	E949	5★	The world's first large aperture full frame zoom offering a wide aperture of f/2 throughout the zoom range			•	•	•	•	28	82	87.6	122.7	940g
24-70mm f/2.8 EX DG IF HSM	E899	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24 70mm lenses, with great MTF curves			•	•	•	•	38	82	88.6	94.7	790g
24-70mm f/2.8 DG OS HSM A	E1399		Latest premium fast standard zoom for full frame includes optical image stabilisation			•	•	•	•	37	82	88	107.6	1020g
24-105mm f/4 DG OS HSM A	E849	4.5★	Serious full frame alternative to own brand lenses at a lower price, with no compromises in the build			•	•	•	•	45	82	89	109	885g
30mm f/1.4 DC HSM A	E360		Unique fast prime for APS C DSLRs that gives 45mm equivalent 'normal' angle of view			•	•	•	•	30	62	63.3	74.2	435g
35mm f/1.4 DG HSM A	E799	5★	Superb large aperture prime; first lens in company's 'Art' series			•	•	•	•	30	67	77	94	665g
50mm f/1.4 EX DC HSM	E459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated			•	•	•	•	45	77	84.5	68.2	505g
50mm f/1.4 DG HSM A	E849	5★	This lens has a unique design that pays off in truly excellent image quality			•	•	•	•	40	77	85.4	100	815g
50-100mm f/1.8 DC HSM A	E829	5★	This APS C format lens aims to cover the focal lengths of three prime lenses in one			•	•	•	•	37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	E1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters			•	•	•	•	180	95	104.4	219	1970g
70-200mm f/2.8 EX DG OS HSM	E1539		Two FLD glass elements, said to have the same dispersive properties as fluorite			•	•	•	•	140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	E235		This tele zoom lens has a 9 bladed diaphragm and two SLD elements			•	•	•	•	95	58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	E170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm			•	•	•	•	95	58	76.6	122	545g
85mm f/1.4 EX DG HSM	E890	5★	The Sigma's resolution from f/4 to f/8 is excellent			•	•	•	•	85	77	86.4	87.6	725g
85mm f/1.4 DG HSM A	E1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•	•	•	•	85	86	95	126	1130g
100-400mm f/5-6.3 DG OS HSM C	E799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push pull or twist zoom			•	•	•	•	160	67	86.4	182.3	1160g
105mm f/2.8 EX DG OS HSM Macro	E649	4.5★	An optically stabilised macro lens, this super sharp lens is one of our favourites			•	•	•	•	31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM S	E3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter			•	•	•	•	150	105	124	291	3390g
135mm f/1.8 DG HSM A	E1399	5★	Super fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•	•	•	•	87.5	82	91.4	114.9	1130g
150mm f/2.8 EX DG OS HSM Macro APO	E999		A macro lens offering image stabilisation			•	•	•	•	38	72	79.6	150	950g
150-500mm f/5-6.3 DG OS HSM	E999	3★	Significant softness at wide maximum apertures for all focal lengths			•	•	•	•	220	86	94.7	252	1780g
150-600mm f/5-6.3 DG OS HSM C	E1199		Budget 'Contemporary' version of Sigma's long range telephoto zoom is smaller and lighter			•	•	•	•	280	95	105	260.1	1930g
150-600mm f/5-6.3 DG OS HSM S	E1599		This portable, high performance telephoto zoom from Sigma's Sports line is dust and splashproof			•	•	•	•	260	105	121	290.2	2860g
180mm f/2.8 EX DG OS HSM Macro APO	E1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner focusing system			•	•	•	•	47	86	95	204	1640g
300mm f/2.8 APO EX DG HSM	E2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor			•	•	•	•	250	46	119	214.5	2400g

11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way	•					25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view	•				•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM T*	£1729	4.5★	High end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs	•				•	28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short range telephoto lens	•					100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens	•					35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm	•					40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•				45	62	76	86	398g
18-200mm f/3.5-6.3 DT	£509	3★	While the focal range is certainly useful, the lens is overall an average performer	•					45	62	73	85.5	405g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths	•					45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter	•				•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens	•					19	72	78	76	555g
24-70mm f/2.8 ZA SSM T*	£1679	5★	Carl Zeiss mid range zoom lens with superb optics ideal for full frame Alpha DSLRs	•				•	34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom	•				•	38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor	•					12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass	•				•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget price indoor portrait lens	•					23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock bottom price tag	•					34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better	•				•	45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality critical portraiture and low light shooting	•				•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element	•				•	20	55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped sensor DSLRs, with a Smooth Autofocus Motor	•					95	55	71.5	85	305g
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation	•					140	62	77	116.5	460g

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY/ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
70-200mm f/2.8 G SSM II	£2799		High performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture		•						•	150	55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed focal length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low price portraiture lens		•						•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730g

TAMRON DSLR

10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS C with dust and splashproofing and optical stabilisation		•	•	•					24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture		•	•	•	•				28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all in one solution, as long as you won't need to enlarge to A2 size		•	•	•					39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6 8		•	•	•	•				27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end		•	•	•					29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all in one lens for APS C DSLRs with Vibration Compensation		•	•	•					49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next generation incarnation offers a new form of ultrasonic engine		•	•	•					49	62	74.4	88	450g
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest ranging telephoto zoom yet made turns in a surprisingly decent performance		•	•	•					45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full frame and APS C cameras		•	•	•				•	38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture resistant construction		•	•	•				•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•	•	•	•			33	67	73	92	510g
28-300mm f/3.5-6.3 AF XR Di LD Asph IF Macro	£664		A useful 10.7x zoom range and low dispersion elements in this optic		•	•	•	•	•			49	62	73	83.7	420g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full frame, high power zoom incorporating PZD (Piezo Drive)		•	•	•	•				49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture		•	•	•				•	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation		•	•	•			•		29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS C sensor cameras, with 1:1 reproduction ratio			•	•	•				23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal			•	•	•				95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full size telephoto zoom with vibration compensation		•	•	•				•	130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction		•	•	•				•	95	77	88	193.8	1500g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•	•				•	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low dispersion glass and compatible with both full frame and cropped sensor DSLRs			•	•	•	•			95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant		•	•	•				•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images			•	•	•	•			29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation		•	•	•				•	30	58	115	76.4	550g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom		•	•	•				•	220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•	•					270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens			•	•	•	•			47	72	84.8	165.7	920g
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11			•	•	•				250	86	93.5	227	1237g

TOKINA DSLR

AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•		•				14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11 16mm f/2.8 lens, for slightly improved optical performance			•	•	•				30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra wideangle lens with a fast maximum aperture and decent optical performance			•	•	•				28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12 24mm F4 wideangle zoom; for Nikon DX DSLRs			•	•	•				25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super fast, super bright, constant f/2 aperture for shooting in very low light				•	•				28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro end wideangle zoom aimed at full frame cameras			•	•	•			•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super wide zooms available, though only available in Canon and Nikon mounts				•	•	•			28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision moulded all glass aspherical lens elements and a fast, constant f/2.8 aperture				•	•	•			38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring shaped ultrasonic style autofocus motor		•							100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•		•				30	55	73	95.1	540g

ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•		•				25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super wideangle lens with premium optics including a floating focus system for close ups			•		•				25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion				•	•				22	82	95.5	95	851g
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large aperture manual focus wideangle lens with weather sealed construction				•	•				25	82	95.2	123	1225g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture				•	•	•			25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only					•				17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low light shooting the 28mm lens has plenty of potential				•	•	•			24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects				•	•	•			30	72	78	122	850g
35mm f/1.4 Milvus	£1699		Large aperture, premium quality manual focus prime with weather sealed construction				•	•				30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime				•	•	•			30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double Gauss design manual focus standard prime for full frame SLRs					•				45	58	71	71	380g
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience					•	•			45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual focus macro lens with half life size magnification and stunning optics					•	•			24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects					•	•			100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual focus prime lens that's perfect for portraiture					•	•			80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual focus macro lens with absolutely superb optics and half life size reproduction					•	•			88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography				•		•			80	77	129	132	1123g

CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	MICRO 4/3RDS	SONY E	NIKON 1	FUJIF X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
17mm f/1.8 MSC	£450	5★	Wide aperture, wideangle prime boasting excellent peak sharpness and low colour fringing			•						25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics			•						20	37	57	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens			•						25	37	56.5	50	112g
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM D models with powerzoom control			•						20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High powered zoom for all your needs from wideangle to telephoto plus weather resistance			•						50	58	63.5	83	285g
25mm f/1.2 ED Pro	£1099		High precision, high speed optic with a special lens system construction for edge to edge sharpness			•						30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra bright f/1.8 aperture			•						25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super fast AF and weighs only 128g			•						9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80 300mm 35mm equivalent focal length lens offers amazing portability for this pro class			•						70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle distance zoom lens has an 80 300mm 35mm equivalent focal length			•						90	58	63.5	83	190g
45mm f/1.8	£279	5★	Fast aperture lens for taking portrait shots is sharp, quiet and has no colour fringing			•						50	37	56	46	116g
60mm f/2.8 Macro	£450		High precision macro lens that's dustproof and splashproof			•						19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra low Reflection Optical coating said to reduce ghosting			•						90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra fast prime lens ideal for portraits and action shots			•						84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•		•						140	77	92.5	227	1270g

PANASONIC CSC

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive			•						25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable lens camera			•						10	22	60.7	51.7	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra wideangle zoom with premium optics			•						23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built in aperture ring			•						20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•		•						20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high quality standard zoom for Micro Four Thirds cameras	•		•						25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte black finish and improved autofocus and aperture control	•		•						25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439		Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•		•						20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal length range and weather resistant construction	•		•						20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers			•						18	46	55.5	20.5	55g
G 14-42mm II f/3.5-5.6 MEGA OIS	£375		Addition of two aspherical elements helps make this lens smaller than previous version	•		•						20	46	56	49	110g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•		•						20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•		•						30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal bodied zoom featuring company's POWER OIS optical image stabiliser	•		•						30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549		High speed prime with a compact metal body, includes three aspherical lenses to cut down distortion			•						20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra compact fast prime with excellent optics but slower autofocus than more modern options	•		•						20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds			•						25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast aperture fixed focal length standard lens from Leica			•						30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true to life magnification capability for better macro images	•		•						10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70 200mm on a 35mm camera	•		•						90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•		•						85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte black finish and improved autofocus and aperture control	•		•						85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid telephoto high speed Leica DG Nocticon lens with 2 aspherical lenses and ultra wide aperture	•		•						50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•		•						37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•		•						15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•		•						90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long focal length zoom lens	•		•						90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•		•						103	72	83	171.5	985g

SAMYANG CSC

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting			•						9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction			•		•				30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS C and Micro Four Thirds mirrorless cameras			•		•	•			20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7 series cameras					•			•	20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual focus low light lens for mirrorless cameras with APS C or smaller sized sensor			•		•	•			28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard angle manual focus lens for mirrorless cameras with APS C sensor size			•		•	•			38	62	67.5	74.2	420g
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF					•			•	30	67	75.9	115	645g
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full frame CSCs					•			•	35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super shallow depth of field			•		•	•			50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full frame Sony CSCs					•			•	45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras			•		•	•			90	58	73.7	64.5	320g

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CSC Lenses				IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJIFILM X MOUNT	LEICA L	FULL FRAME	MM FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
SIGMA CSC																
19mm f/2.8 DN A	£189		Metal bodied high performance wideangle prime lens			•	•					20	46	60.8	45.7	150g
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E mount users, it's impressively sharp even at f/1.4			•	•					30	52	64.8	73	140g
30mm f/2.8 DN A	£189		Uses a high quality double sided aspherical lens for a performance that's worthy of Sigma's 'Art' line			•	•					30	46	60.8	40.5	140g
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•	•					50	46	60.8	55.5	190g
SONY CSC																
E 10-18mm f/4 OSS	£750	4★	Super wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•		•						25	62	70	63.5	225g
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather resistant super wideangle zoom with high quality optics			•			•			28	n/a	87	117.4	565g
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus			•						24	49	62	22.5	67g
FE 16-35mm f/2.8 GM	£2300		Premium G Master series fast wideangle zoom with weather-resistant construction			•						28	82	88.5	121.6	680g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full frame wideangle zoom lens	•		•					•	28	72	78	98.5	518g
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•		•						25	40.5	64.7	29.9	116g
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid range zoom with a constant f/4 aperture	•		•						35	55	66.6	75	308g
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•		•						25	49	62	60	194g
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E mount cameras with a constant f/4 aperture	•		•						45	72	78	110	427g
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high magnification travel lens	•		•						50	62	68	98	460g
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•		•						30	67	93.2	99	649g
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras			•						20	49	62.6	20.4	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top quality Carl Zeiss optic ideally suited to the NEX 7			•						16	49	63	65.6	225g
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built in stabilisation. Also dust and moisture resistant	•		•					•	50	72	80.5	118.5	780g
FE 24-70mm f/2.8 GM	£1799	5★	This pro grade standard lens for the Sony full frame FE mount gives exceptionally sharp results			•					•	38	82	87.6	136	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built in image stabilisation	•		•					•	40	67	73	94.5	426g
FE 28mm f/2	£419	4★	This full frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness			•					•	29	49	64	60	200g
FE 28-70mm f/3.5-5.6 OSS	£449		Built in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•		•					•	30	55	72.5	83	295g
FE 28-135mm PZ f/4 G OSS	£2379		High performance G Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking	•		•					•	95	95	162.5	105	1215g
E 30mm f/3.5 Macro	£219		A macro lens for the NEX Compact System Cameras			•						9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full frame ZEISS Distagon lens with large, bright f/1.4 aperture			•					•	30	72	73	94.5	630g
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•		•						30	49	62.2	45	155g
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full frame Sony E mount camera, this prime lens promises to deliver			•					•	35	49	61.5	36.5	120g
E 50mm f/1.8 OSS	£219		A handy, low price portrait lens for the NEX range	•		•						39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy			•					•	45	72	83.5	108	778g
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element			•					•	45	49	68.6	59.5	186g
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full frame CSCs offers decent optics but is slow at focusing			•					•	16	55	70.8	71	236g
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full frame prime lens with wide aperture allowing good images indoors or in low light			•					•	50	49	64.4	70.5	281g
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•		•						100	49	63.8	108	345g
FE 70-200mm f/4 G OSS	£1359	4★	G series telephoto zoom lens, dust and water resistant, with built in image stabilisation	•		•					•	100	72	80	175	840g
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full frame E-mount bodies	•		•					•	100	72	80	175	840g
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•		•					•	90	72	84	143.5	854g
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture resistant construction			•					•	80	67	78	82	371g
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens			•					•	80	77	89.5	107.5	820g
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full frame E mount cameras	•		•					•	28	62	79	130.5	602g
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•		•					•	57	72	85.2	118.1	700g
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9	•		•					•	98	77	93.9	205	1395g
TAMRON CSC																
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable lens cameras			•						50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•	•						50	62	68	96.7	460g
TOKINA CSC																
Firin 20mm f/2 FE MF	£800		Fast wideangle prime for full-frame Sony mirrorless cameras, with manual focus and aperture ring			•					•	28	62	69	81.5	490g
ZEISS CSC																
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X series CSC cameras. Very impressive performance			•		•				18	67	82	68	270g
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full frame system cameras from Sony			•					•	25	77	78	95	330g
Loxia 21mm f/2	£1230		Compact manual focus wideangle prime purpose designed for Sony Alpha 7-series cameras			•					•	25	52	62	72	394g
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full frame users offering unrivalled quality			•					•	20	67	81	92	355g
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS C format sensors, a fast standard lens for Fujifilm X-series cameras			•		•				23	52	72	76	200g
Loxia 35mm f/2	£1015		Small wideangle manual focus prime intended for Sony Alpha 7 users			•					•	30	52	62	59	340g
Loxia 50mm f/2	£740		Manual focus standard prime with premium optics and E mount for Sony Alpha 7 users			•					•	45	52	62	59	320g
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close ups, as well as shooting portraits or panoramas as a light tele lens			•		•				15	52	75	91	290g
Batis 85mm f/1.8	£909	5★	A high quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•		•					•	80	67	78	105	475g
Loxia 85mm f/2.4	£1199		A compact, manual focus, short telephoto lens for the mirrorless Sony Alpha series			•					•	80	52	62.5	108	594g
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	•		•					•	87	67	84	120	614g

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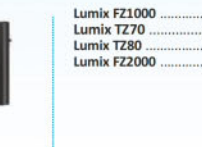


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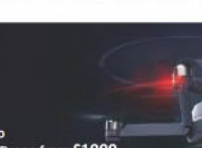


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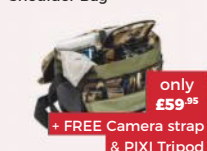
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only **£84.95**

MKBFR44BK-BH Befree Advanced travel tripod with ball head



NEW!

only **£211.65***

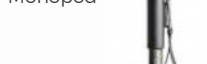
Visit our Burgess Hill store and see our brand new Manfrotto area

SPECTRA2 LED Light



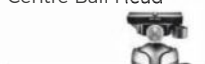
only **£154.00**

Gitzo GM2542 Monopod



In stock at **£214.00**

Gitzo GH3382QD Centre Ball Head



In stock at **£369.00**

Gitzo GT3533LS Systematic Tripod



In stock at **£674.00**

TAMRON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on **01444 23 70 60**

Tamron 18-400mm f/3.5-6.3 Di II VC HLD

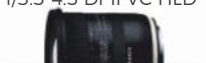
Tamron have introduced the world's first* ultra-telephoto all-in-one zoom lens to achieve 400mm telephoto.

Learn more at www.parkcameras.com



£649.00

Tamron 10-24mm f/3.5-4.5 Di-II VC HLD



In stock! 77mm filters available from £29.99
£579.00

Learn more about this lens at www.parkcameras.com

Tamron SP 24-70mm f/2.8 Di VC USD



In stock! Available in Canon, Nikon or Sony fit
£749.00

Add a Hoya 82mm UV(C) Digital HMC filter for £34.95

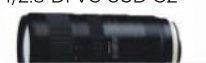
Tamron 16-300mm f/3.5-6.3 Di II VC PZD



In stock! Available in Canon, Nikon or Sony fit
£429.00

Add a Hoya 67mm UV(C) Digital HMC filter for £19.95

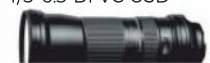
Tamron 70-200mm f/2.8 Di VC USD G2



In stock! 77mm filters available from £29.99
£1,349.00

Learn more about this lens at www.parkcameras.com

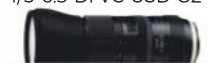
Tamron 150-600mm f/5-6.3 Di VC USD



In stock! Available in Canon, Nikon or Sony fit
£739.00

Add a Kenko 95mm UV Digital filter for £89.95

Tamron 150-600mm f/5-6.3 Di VC USD G2



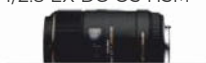
In stock! Available in Canon, Nikon or Sony fit
£1,129.00

Add a Kenko 95mm UV Digital filter for £89.95

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on **01444 23 70 60**

Sigma 105mm f/2.8 EX DG OS HSM



In stock at **£359.00**

Learn more about this lens at www.parkcameras.com

Sigma 85mm f/1.4 DG HSM | Art



In stock at **£999.00**

Add a Sigma 86mm WR UV filter for £99.99

Sigma 150-600mm f/5-6.3 DG OS HSM | C



In stock at **£789.00**

Add a Sigma 1.4x converter (TC-1401) for only £100

4.5mm f/2.8 Fisheye EX DC **£699.00**
8mm f/3.5 Circ. Fish EX DG **£699.00**
15mm f/2.8 Diag F/eye EX DG **£599.00**
19mm f/2.8 DN **£149.00**
20mm f/1.4 DG HSM **£699.00**
24mm f/1.4 DG HSM **£649.00**
30mm f/1.4 DG HSM **£359.00**
30mm f/2.8 DN **£149.00**
35mm f/1.4 DG HSM **£599.00**
60mm f/2.8 DN **£149.00**
85mm f/1.4 EX DG HSM **£999.00**
150mm f/2.8 OS Macro **£779.00**
180mm f/2.8 EX DG OS HSM **£1,239.00**
300mm f/2.8 APO EX DG **£2,599.00**
500mm f/4 APO EX DG **£4,999.00**
8-16mm f/4.5-5.6 DC HSM **£599.00**
10-20mm f/3.5 EX DG HSM **£329.00**
12-24mm f/4.5-5.6 II DG HSM **£649.00**

17-50mm f/2.8 DC OS HSM **£329.00**
18-35mm f/1.8 DC HSM **£649.00**
18-200mm DC OS HSM **£289.00**
18-250mm DC Macro OS HSM **£349.00**
18-300mm f/3.5-6.3 DC Macro **£369.00**
24-35mm f/2 DG HSM Art **£759.00**
24-70mm f/2.8 DG OS HSM **£1,399.00**
24-105mm f/4 DG OS HSM **£599.00**
50-100mm f/1.8 DC HSM **£949.00**
50-500mm f/4.5-6.3 OS HSM **£1,099.00**
70-200mm f/2.8 EX DG OS **£899.00**
70-300mm f/4.0-5.6 DG **£129.00**
70-300mm f/4.0-5.6 APO **£179.00**
120-300mm f/2.8 OS HSM **£2,699.00**
150-600mm f/5-6.3 Sport **£1,329.00**
150-600mm Sport + 1.4x **£1,429.00**
300-800mm f/5.6 EX DG **£6,499.00**
1.4x APO EX DG **£199.00**

SAMYANG LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on **01444 23 70 60**

Samyang 12mm f/2.8 Fisheye - Sony FE fit



In stock at **£359.00**

See the full range of Samyang lenses at parkcameras.com

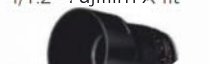
Samyang AF 35mm f/2.8 - Sony FE fit



In stock at **£279.00**

Learn more about this lens at www.parkcameras.com

Samyang 50mm f/1.2 - Fujifilm X fit



In stock at **£315.00**

Add a Hoya 62mm Digital HMC filter for £15.95

Lume Cube

Fully adjustable flash duration & brightness control, right in the palm of your hand



The small LUME CUBE is designed to be mounted and paired with devices such as your GoPro®.

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Bronica ETRS/Si

ETRSi Complete + AEII Prism + Grip	E+ £449
ETRSi Complete	E++ / Mint- £349
ETRS + AEII Prism + 150mm + 120 Mag.	E++ £299
ETRS Complete + AEII Prism	E+ £269
ETRS Body + WLF	E++ £139
45-90mm F4-5.6 PE	E+ / E++ £349
50mm F2.8 E	E+ £99 - £129
100mm F4 PE Macro	E++ £199
105mm F3.5 E	E+ £79
105mm F4.5 PE Macro	E++ £199
150mm F3.5 E	As Seen / E+ £39 - £109
180mm F4.5 PE	E+ £149
250mm F5.6 E	E+ £79
2x Converter E	E++ £49 - £59
AEII Meter Prism	Exc / E+ £49 - £59
Extension Tube E14	E+ / E++ £29 - £79
Prism Finder E	As Seen £29
Speed Grip E	E++ £35
120 E Mag.	E+ / E++ £39 - £149
220 E Mag.	E+ £15
220 Ei Mag	E+ £19
Polaroid Mag E	E++ £29

Canon EOS

EOS 1N + E2 Booster	E+ £149
EOS 33 Body Only	E++ £59
EOS 5 Body Only	E++ £69
EOS 1000 Body Only	E+ £299
EOS 1000F QD Body Only	E+ £15
EOS 850 Body Only	E+ / E++ £15 - £25
EOS IX7 Body Only	E+ £39
8-15mm F4 L Fisheye USM	E++ £889
10-22mm F3.5-4.5 EFS	E++ £289
11-24mm F4 L USM	E++ £2,149
14mm F2.8 L USM II	E+ / E++ £879 - £949
15mm F2.8 EF Fisheye	E++ £449
15-45mm F3.5-6.3 IS STM EF-M	Mint- £155
15-85mm F3.5-5.6 IS USM	E++ £339 - £399
16-35mm F2.8 L USM MkII	E++ / Mint- £779 - £799
16-35mm F4 L IS USM	E+ / Mint- £589 - £729
17-40mm F4 L USM	E+ / E++ £379 - £419
17-55mm F2.8 EF-S IS USM	E+ / E++ £349 - £389
17-85mm F3.5-5.6 IS USM	As Seen £89
18-55mm F3.5-5.6 IS STM	Mint- / Mint £89
20mm F2.8 USM	E++ £249
24mm F1.4 L USM MkII	E++ / Mint- £999 - £1,049
24mm F2.8 EF	E++ £179
24mm F2.8 STM	Mint- £99 - £109
24mm F3.5 L TSE MkII	Mint- £1,199
24-70mm F2.8 L USM II	E+ £1,149
24-70mm F4 L IS USM	E++ £599
24-105mm F4 L IS USM	E+ £349 - £379
28mm F2.8 EF	E++ £119
28mm F2.8 IS USM	Mint £299
28-80mm F2.8-4 L USM	E+ £349
28-80mm F3.5-5.6 USM MkIV	E++ £49
28-135mm F3.5-5.6 IS USM	E++ £149
35mm F1.4 L USM	E++ £749
50mm F1.2 L USM	E++ £889
50mm F1.8 EF II	As Seen / Mint- £39 - £59
50mm F1.8 EF MkI	E++ £119 - £129
50mm F1.8 STM	Mint- £79
55-200mm F4.5-5.6 USM II	Mint- £59
55-250mm F4-5.6 EFS IS	E+ £89
55-250mm F3.5-5.6 EFS IS MkII	E+ / E++ £79 - £89
60mm F2.8 Macro USM EFS	E++ £239 - £249
70-200mm F2.8 L IS USM	E+ £689
70-200mm F2.8 L IS USM II	E+ / Mint- £1,149 - £1,389
70-200mm F4 L IS USM	E++ £639
70-200mm F4 L USM	E++ £339
75-300mm F4-5.6 EF	Exc £49
75-300mm F4-5.6 EF III	E+ £49
75-300mm F4-5.6 USM III	E++ £79
85mm F1.2 L USM MkII	E++ £1,199
90mm F2.8 TS-E	E++ £789
100mm F2.8 L Macro IS USM	E++ / Mint- £519 - £579
100mm F2.8 USM Macro	E++ / Mint- £269 - £299
100-400mm F4.5-5.6 L IS USM	E+ / E++ £649 - £699
180mm F3.5 EF L Macro USM	E++ £949
200-400mm F4 L IS USM + 1.4x Ext	E++ £9,489
300mm F2.8 L IS USM	E++ £2,499
300mm F2.8 L IS USM MkII	E++ £4,259
300mm F2.8 L USM	Exc £299
300mm F4 L IS USM	E+ / Mint- £549
300mm F4 L USM	E+ £389
400mm F2.8 L USM	E+ £2,449
400mm F4 DO IS USM	E+ / E++ £2,289 - £2,379

400mm f5.6 L USM	E++ £669
Contax 35-70mm F3.4	E++ £249
Contax 35-135mm F3.3-4.5	E++ £379
Samyang 8mm F3.5 Asph IF MC Fisheye	Mint- £179
Samyang 12mm F2.8 Fisheye	E++ £269
Samyang 35 mm T1.5 AS UMC	E++ £299
Sigma 10-20mm F4-5.6 DC HSM	E+ £169
Sigma 12-24mm F4-5.6 EX DG HSM	E+ £229
Sigma 30mm F1.4 EX DC HSM	E++ / Mint- £199
Sigma 50mm F1.4 DG HSM (A)	E++ £449
Sigma 50mm F1.4 EX DG HSM	E++ £219 - £239
Sigma 50mm F2.8 EX DG Macro	E++ £159
Sigma 70-300mm F4-5.6 APO DG Macro	E++ £89
Sigma 85mm F1.4 EX DG HSM	Mint- £449
Sigma 150-600mm F5-6.3 DG OS HSM Sport	E++ £1,089
Sigma 170-500mm F5-6.3 Apo	E+ £189
Sigma 180mm F3.5 EX Macro APO	E++ £329
Sigma 300mm F2.8 Apo DG HSM	E++ £1,299
Sigma 500mm F7.2 Apo	E+ £149
Sigma 600mm F8 Reflex	E+ £179
Tamron 16-300mm F3.5-6.3 DiII VC PZD	E++ £299
Tamron 17-50mm F2.8 Di II	E++ £179
Tamron 28-75mm F2.8 XR Di AF	E+ £169
Tamron 55-200mm F4-5.6 Di II	E++ £49
Tamron 70-300mm F4-5.6 Di VC USD	E++ £179
Tamron 150-600mm F5-6.3 Di VC USD G2	E+ £879
Tokina 10-17mm F3.5-4.5 AT-X	Exc Demo £469
Tokina 11-16mm F2.8 DX AT-X	E+ / Mint- £249 - £289
Tokina 12-24mm F4 ATX PRO SD	E++ / Mint- £239 - £299
Tokina 12-28mm F4 ATX Pro DX	E++ £199
Tokina 16-28mm F2.8 ATX FX	E++ £429
Tokina 16-50mm F2.8 ATX Pro DX	E++ £349
Tokina 20-35mm F2.8 ATX Pro	E+ £249
Tokina 80-200mm F2.8 ATX	E++ £249
Vivitar 100mm F3.5 MC Macro	As Seen £49
Voigtlander 40mm F2 SLII	Mint- £295
Zeiss 18mm F3.5 ZE	E++ £689
Zeiss 21mm F2.8 ZE	E+ / E++ £849 - £869
Zeiss 25mm F2 ZE	E++ £949
Zeiss 50mm F1.4 ZE	E+ £369
Sigma 1.4x Apo EX Converter	E++ £89
Sigma 1.4x Apo EX DG Converter	Mint £119
Sigma 1.4x TC-1401 Converter	Mint £149
1.4x EF II Extender	Mint- £159
2x EF Extender	As Seen / E++ £79 - £129
2x EF II Extender	E++ £169
2x EF MkIII Extender	Mint- £299
380EX Speedlite	E+ £49
420EZ Speedlite	E+ £29
430EX Speedlite	E+ £89
430EZ Speedlite	E+ / E++ £19 - £29
550EX Speedlite	Exc / E++ £79 - £129
580EX Speedlite	Mint- £139
600EX-RT Speedlite	Mint- £299
90EX Speedlite	E+ £49
MT-24EX Macro Twinlites	E+ £449
ST-E2 Transmitter	E+ / E++ £59 - £69
Metz 15 MS-1 Digital	E++ £145 - £179
Metz 50AF1 Digital	E++ £69
Metz 58 AF1 Digital	E++ £139
Nissin Di622 Speedlite	E+ / E++ £49 - £59
Nissin Di866 Flash	E+ / E++ £89 - £99
Sigma EF-610 DG ST Flash	Mint- £49
Sigma EF500 DG ST Flash	E++ £39
Sigma EF500 ST Flash	E+ £29
Sigma EF500DG Super Flash	E+ / E++ £29 - £35
Novoflex Auto Bellows	E+ / Mint- £189 - £239
Novoflex EOS Reverse Adapter	E+ £119
EF12 Extension Tube	E++ £39
EF12 MkII Extension Tube	E++ £49
EF25 Extension Tube	E++ £49
GP-E1 GPS Unit	E++ £129
Technical Back E with Keyboard	Unused £75
Tripod Mount Ring B (B)	Mint- £49

Digital Mirrorless

Fuji X-Pro2 Body Only	E++ £1,199
Fuji X-T2 Body Only	Mint- £1,249
Fuji X-T1 Body + Vertical Grip	E+ / Mint- £499 - £589
Fuji X-T1 Body Only	E++ £449-£499
Fuji X-M1 Body Only	E++ £139
Fuji X70	E++ £379 - £389
Nikon J1 Red + 30-110mm	E+ £199
Nikon J3 + 10-30mm	E+ £149
Nikon V1 White + 10-30mm	E++ £149
Olympus E-M1 Black Body + HLD-7 Grip	E+ £429
Olympus E-M5 Silver Body Only	E+ £229
Olympus Pen-F Black Body Only	Mint- £789
Olympus Pen-F Silver Body Only	Mint- £789

Panasonic DC GH5 Body Only	Mint £1,569
Panasonic G2 Body Only	E++ £69
Panasonic G3 Black Body Only	E++ £89
Panasonic GF-3 + 14-42mm	E++ £149
Panasonic GF-3 Black Body	E+ £89
Panasonic GF-5 Body Only	E+ / Unused £65 - £129
Panasonic GH-2 Body Only	E++ £179
Panasonic GX80 Body Only	E++ / Mint- £319 - £329
Pentax Q + 8.5mm F1.9	E++ £189
Sony A6000 Body Only	E++ £329
Sony A7 II Body Only	E++ / Mint- £949 - £1,089
Sony A7R II Body Only	E++ £1,849 - £1,949
Sony A7S Body Only	E+ / E++ £949 - £1,199
Sony A7S MkII Body Only	E++ / Mint- £1,989 - £2,099

Fuji X Lenses

14mm F2.8 XF	E++ / Mint- £519 - £529
18-55mm F2.8-4 R LM OIS XF	E++ £349
27mm F2.8 XF	Mint- £199
35mm F1.4 XF R	E++ £349
55-200mm F3.5-4.8 R LM OIS XF	E++ £429

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++ £479
Olympus 9-18mm F4-5.6 ED Zuiko	E+ / Mint £249 - £299
Sigma 10-20mm F4-5.6 DC HSM	E++ £189
Olympus 12-60mm F2.8-4 ED SWD	E+ £219
Olympus 12-60mm F2.8-4 ED SWD Zuiko	E+ £349
Olympus 14-42mm F3.5-5.6 ED Zuiko	E+ / E++ £39 - £49
Olympus 14-54mm F2.8-3.5 Zuiko	E+ £129
Samyang 16mm F2.0 ED AS UMC CS	Mint- £239
Olympus 40-150mm F4-5.6 ED Zuiko	E++ £49
Olympus 70-300mm F4-5.6 ED Zuiko	E+ / E++ £159 - £179
Olympus EC14 Tele Converter	E+ / E++ £149 - £169
Olympus EC20 2x Tele Converter	E++ £229

Micro 4/3rds Lenses

Lensbaby 5.8mm F3.5 Circular Fisheye	Mint- £169
Panasonic 7-14mm F4 G Vario	E++ £529 - £549
Olympus 9-18mm F4-5.6 M.Zuiko ED	Mint- £379
Panasonic 12-32mm F3.5-5.6 OIS G	E++ £139
Panasonic 12-35mm F2.8 X Vario OIS	E+ / E++ £469 - £539
Panasonic 14-42mm F3.5-5.6 Asph Vario PZ	E++ £159
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko	Mint- £139
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++ £119 - £129
Panasonic 15mm F1.7 DG ASPH + / Mint £329 - £349	
Olympus 15mm F8 Body Cap Lens	Mint- £45
Olympus 17mm F1.8 M.Zuiko Black	Mint- £289
Olympus 17mm F2.8 M.Zuiko	E++ / Mint- £129
Panasonic 20mm F1.7 G Pancake	E++ £149
Samyang 21mm F1.4 ED AS UMC CSC	Mint- £199
Voigtlander 25mm F0.95 II Nokton	E+ £549
Olympus 25mm F1.8 M.Zuiko	Mint- £239
Sigma 30mm F2.8 DN A	E++ £99
Panasonic 35-100mm F2.8 GX OIS Vario	E++ £639
Panasonic 35-100mm F4-5.6 OIS Asph G	E++ / Mint- £419 - £159
Olympus 40-150mm F2.8 M.Zuiko Pro	E++ £929
Olympus 75mm F1.8 ED Black M.Zuiko	Mint- £519
Olympus 75mm F1.8 ED Silver M.Zuiko	Mint- £519
Panasonic 100-300mm F4-5.6 G OIS	Mint- £289

Sony E Lenses

24-70mm F4 FE ZA OSS	E++ £689
28-70mm F3.5-5.6 FE OSS	Mint- £239
50mm F1.8 OSS	Mint- £179
85mm F1.8 FE	Mint £600
90mm F2.8 Macro G OSS FE	Mint- £699
2x Teleconverter - E mount	Mint- £349
Samyang 24mm F1.4 ED AS UMC	E++ £299
Samyang 50mm F1.2 AS UMC CS	Mint- £219
Samyang 135mm F2 ED UMC FE	Mint £269

Digital SLR Cameras

Canon EOS 1D MkIII Body Only	E++ £449
Canon EOS 1D MkII Body Only	As Seen / E+ £249 - £299
Canon EOS 5DS Body Only	E++ £2,199
Canon EOS 5D MkIII Body + BG-E11 Grip	E++ £1,649
Canon EOS 5D MkIII Body Only	E+ / E++ £1,399 - £1,499
Canon EOS 5D MkII Body Only	E+ £649
Canon EOS 5D Body Only	E+ £239
Canon EOS 6D Body + BG-E13 Grip	E++ £949
Canon EOS 7D MkII Body Only	E++ £979
Canon EOS 7D + BG-E7 Grip	E++ £469
Canon EOS 7D Body Only	As Seen / E+ £249 - £379
Canon EOS 7D MkII Body Only	E++ £979

Canon EOS 750D Body Only	Mint- / Mint £449 - £499
Canon EOS 40D + BG-E2N Grip	E++ £149
Canon EOS 40D Body Only	E+ £129
Canon EOS 10D + BG-ED3 Grip	As Seen £79
Canon EOS 1000D Body Only	Exc £89
Canon EOS 450D Body Only	E+ £79
Canon EOS 400D Body Only	E+ £79
Canon EOS 300D Body Only	As Seen £39
Canon EOS M Body Only	Mint- £149
Minolta Dynax 7D Body Only	As Seen £49
Nikon D4S Body Only	E++ £3,249
Nikon D4 Body Only	E+ £1,849
Nikon D3S Body Only	As Seen £799
Nikon D3 Body Only	Exc / E++ £699 - £849
Nikon D2XS Body Only	E+ / E++ £289 - £349
Nikon D2X Body Only	As Seen £179 - £199
Nikon D810A Body Only	Mint- £2,389
Nikon D810 Body Only	E+ / E++ £1,689 - £1,849
Nikon D800E Body Only	E+ / Mint- £1,239 - £1,349
Nikon D750 Body Only	E+ £1,199
Nikon D700 Body + MB-D10 Grip	E+ £449
Nikon D300S Body Only	Exc / E++ £249 - £299
Nikon D300 Body Only	E+ £189
Nikon D200 Body Only	E+ £129
Nikon D100 + MB-D100 Grip	As Seen £59
Nikon D100 Body Only	As Seen £49
Nikon D90 Body + MB-D80 Grip	E+ £149
Nikon D50 Body Only	As Seen £39
Nikon D40 Body Only	As Seen / E+ £49 - £79
Nikon D7100 Body Only	Mint- £489
Nikon D7000 Body Only	Exc / E++ £249 - £299
Nikon D3000 Body Only	Exc £79
Olympus E30 Body + HLD4 Grip	E++ £249
Olympus E30 Body Only	E+ £179
Olympus E450 + 14-42mm + 40-150mm	E++ £199
Olympus E450 + 14-45mm	E++ £99
Olympus E510 + 17.5-45mm + 40-150mm	E+ £179
Olympus E510 + 18-180mm	E+ £279
Olympus E520 + 14-54mm + 40-150mm	E+ £239
Olympus E520 + 17.5-45mm + 40-150	E+ £179
Pentax *ist DL2 Body Only	E+ £79
Samsung GX10 + 18-55mm	As Seen £49
Sigma SD1 Merrill Body + PG31 Grip	Mint- £679
Sigma SD10 + 18-50mm + EF500 Super	E++ £129
Sigma SD10 + EF500 DG ST + Grip	E++ £259
Sigma SD14 + 17-50mm	E+ £269
Sigma SD14 + 30mm F1.4	E++ £299
Sony A200 + 18-70mm	E++ £129
SonyA300 + 18-55mm	E++ £195
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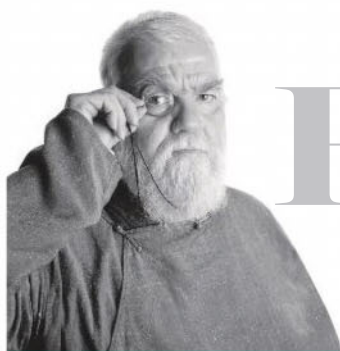
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Final Analysis

Roger Hicks considers... 'Seventies-style seating interior in a Shinkansen', by Christian Mader

The *Shinkansen* or bullet train is such an iconic symbol of Japanese modernity that this picture came as quite a surprise to me. The polished wood, the worn plush, the satin chrome, the beige walls, the hanging antimacassars: it all has a curiously vintage look, smacking of the 1970s or even the 1950s.

On top of its surprise value, I love the textures. This led me to thinking about how I'd have tried to photograph it. My immediate thought was that it might be an excellent candidate for HDR, to make it even more like a rendered illustration from a brochure and less 'straight'. Obviously, I couldn't do that, but I could 'fill' the shadows in Adobe Photoshop. And guess what? My idea was nothing like as good as Christian Mader's. There's plenty of detail in the side panel nearest the camera, but it greatly weakens the picture if you can see it. The dark shadows, the *chiaroscuro*, add to the sobriety and sombreness of the picture. The interrelationship between technique and aesthetics is intriguing.

Alternative interpretation

The book from which this image is taken is fascinating, too: *The Missing Link* (Kehrer Verlag, €39.90). Obviously, when I got the press release, I looked at Mader's photographs first. Then I read the accompanying text by Hansjörg Fröhlich. His interpretation of the meaning of the book was almost the exact opposite of mine. He emphasises the alienness of Japan, whereas I found the pictures show how similar we all are: not only how (as I have said before) 'all sentient beings desire happiness and the causes of happiness', but also how readily Mader could have taken similarly revealing pictures in many countries.

For all that Japan can expose in sudden cultural incongruities, almost by definition when we least expect them, I have always found I have a great deal in common with the few Japanese I have known well; and even when we are not on common ground, I can usually see why they think the way they do. In other words, although there is plenty that is unfamiliar in the book, such as a shrink-wrapped pig's head in an Okinawa supermarket, there was nothing that was truly alien. At least, it was no



more alien than the (non-shrink-wrapped) goat's head I saw in a Bangladeshi-run shop at the end of the street when I lived in Bristol in the 1970s and 1980s.

This, for me, is the great value of both

this picture and the book from which it is taken. They gently and thoughtfully challenge my preconceptions. I cannot therefore recommend either to anyone who does not like to think.

© CHRISTIAN MADER

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Kenji Toma.



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